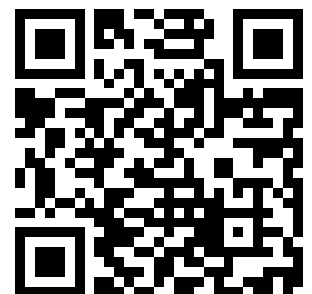

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

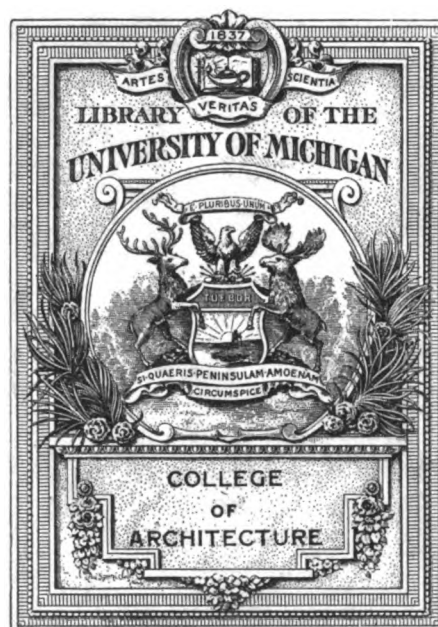
GoogleTM books

<http://books.google.com>





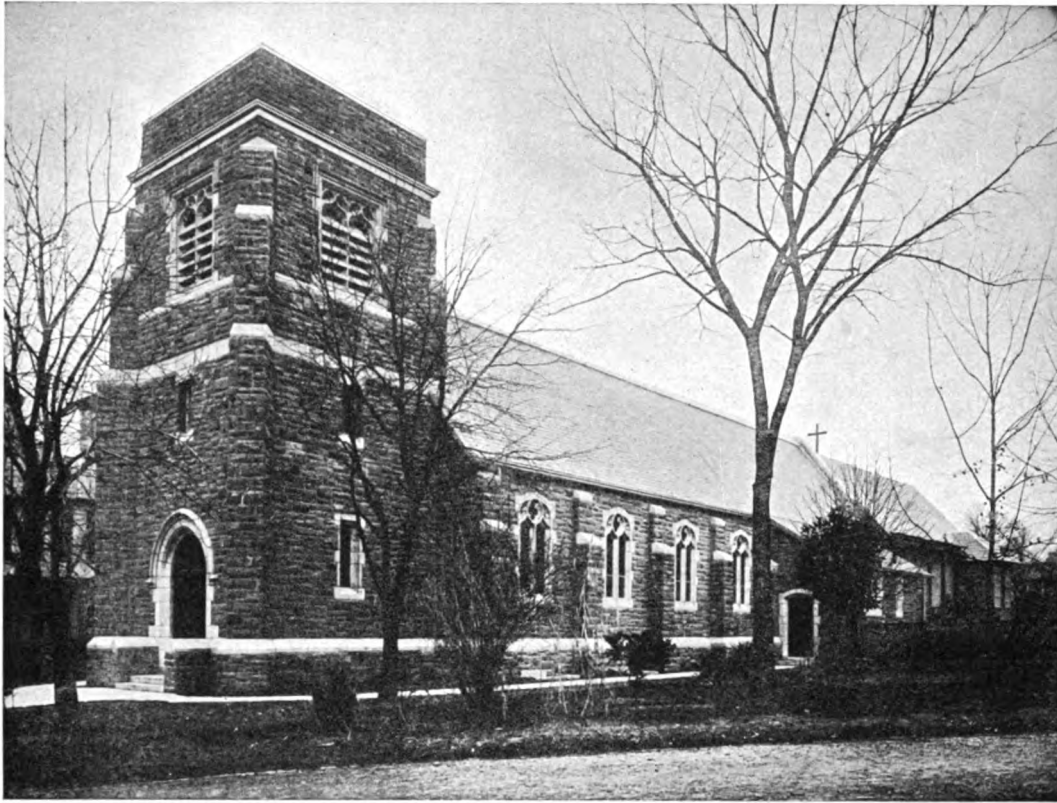
Christian art



ARCHITECTURAL
LIBRARY

N
7810
.C55

Christian Art



ST. PHILIP'S CHURCH, DURHAM, N. C.

(REV. S. S. BOST, RECTOR)

This is a fine example of an inexpensive country church. It is built of local stone, all trim and tracery in concrete stone, by Economy Manufacturing Company, New Haven, Conn. The building seats four hundred and fifty, and cost, complete, about \$21,500



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

English
Stained Glass



Mosaics



Memorial Tablets



Brasswork



Heaton, Butler
& Bayne

Glass Painters by appointment to
His Majesty King Edward VII.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York

or to Messrs. Spaulding & Co., Chicago, Ill., Representatives for the Middle West

Christian Art

CONTENTS FOR APRIL

ST. CATHERINE	ADDISON B. LeBOUTILLIER	Cover
CHOIR, ALBANY CATHEDRAL		Frontispiece
STAINED GLASS	THE REV. P. H. DITCHFIELD	3
<i>Plates — Three Panels from Window in Sainte Chapelle. Portion of Window Executed in Thirteenth Century. Window Executed by Heaton, Butler & Bayne. Three Lights from Winchester College. The Great West Window, Fairford. Three Windows, Fairford. Two Windows Executed by Harry Eldredge Goodhue. Window Executed by Von Gerichten Art Glass Co. Painting in Tempera by Burne-Jones. Window in St. Francis Xavier, Liverpool. Window in Worcester (England) Cathedral. Window in Christ Church, Rochester, designed and Executed by the Gorham Company.</i>		
ALBANY CATHEDRAL	R. W. GIBSON, Architect	23
<i>Plates — Completed Cathedral. Interior. Great Organ. Presbytery. High Altar. Unfinished Nave.</i>		
SEDILIA	J. TAVENOR-PERRY	29
<i>Plates — St. Mary, Middlesex. St. Mary, Kent. SS. Mary and Cuthbert, Durham. St. Mary, Staindrop. St. Anthony, the Martyr. St. Mary, Capel-le-ferne. St. Leonard. St. Martin. St. Mary, Upchurch. St. Mary, Hayes. St. Swithun. St. Peter. St. Mary, Buckinghamshire. Christ Church, New Haven.</i>		
EARLY ECCLESIASTICAL FEATHERWORK EMBROIDERY	GARDNER TEALL	38
<i>Plates — Mitre of Pope Leo XI (2 views). Infule of Mitre. Deposition from the Cross</i>		
IMMANUEL BAPTIST CHURCH, WASHINGTON		
	GEORGE P. HALES and CALVIN KIERSLING, Architects	42
THE CHURCHES OF HAMPSHIRE	THE REV. S. E. JEANS, M.A.	43
<i>Plates — St. Cross Church, Winchester. Romsey Abbey. Christ Church Priory. Romsey Abbey, North Transept. Reredos, Christ Church.</i>		
BAPTIST CHURCH, BROOKLINE, MASSACHUSETTS		
	J. A. SCHWEINFURTH, Architect	49
EDITORIAL		50
REREDOS, CHAPEL ST. ISIDORE, DOWNSIDE ABBEY		52

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland,

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.

In giving change of address the old as well as the new address must be given.

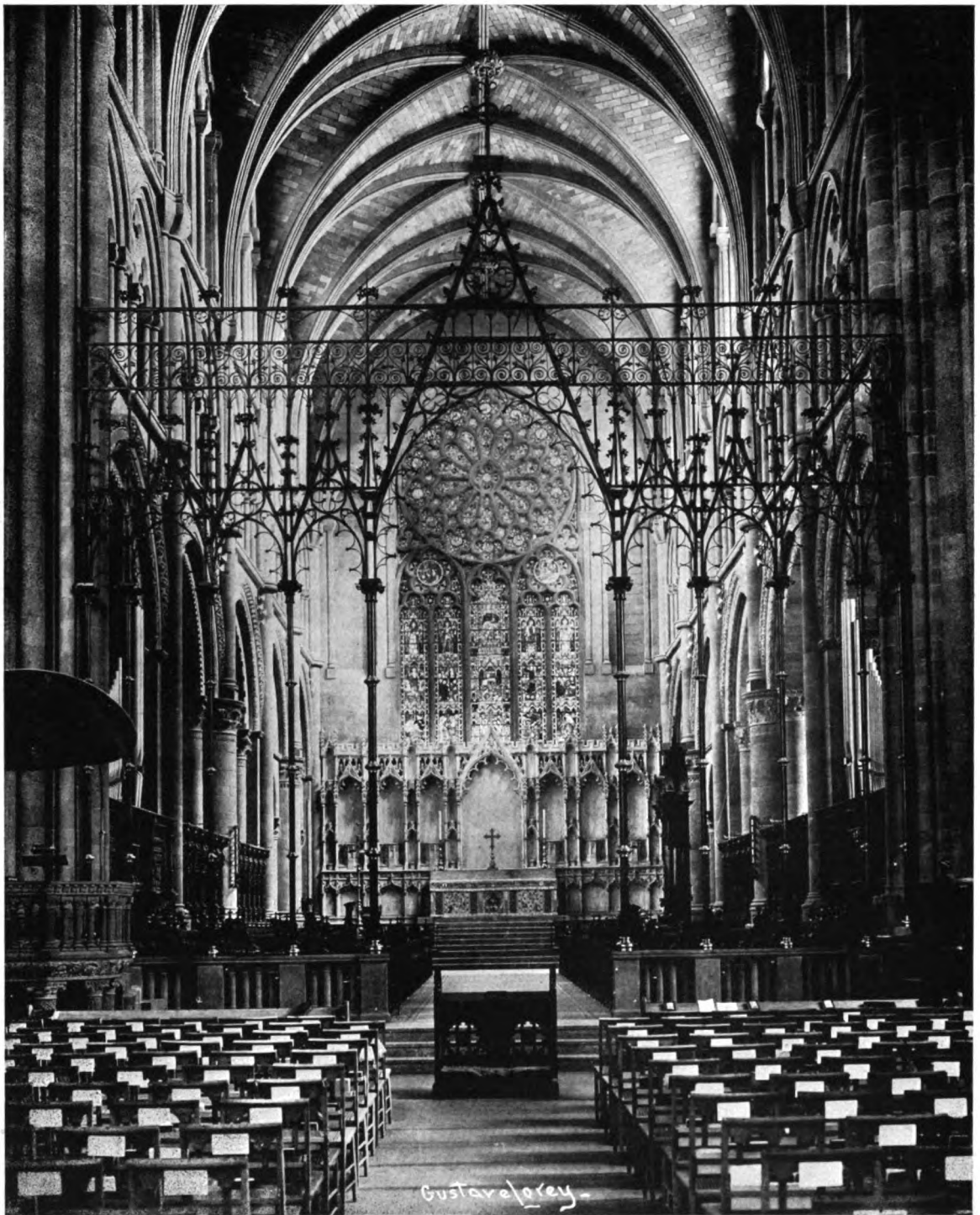
Entered at the post office at Boston, Massachusetts, as second-class mail matter.

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.



THE GORHAM COMPANY'S facilities for the production of windows in English stained glass are unexcelled. The artists and workmen who design and execute them have specialized in this branch of ecclesiastical art, and are thoroughly skilled. The entire work of production, in all its stages, is carried out in the Gorham Company's own studios. Photographs and designs of completed windows, or of windows now in course of construction, will be furnished on request.

THE GORHAM CO.
FIFTH AVENUE NEW YORK



THE CHOIR, ALBANY CATHEDRAL
R. W. GIBSON, ARCHITECT

Christian Art

Volume Three

April, 1908 ✓

Number One

STAINED GLASS

By *The Rev. P. H. Ditchfield, M.A., F.S.A.*

" An art that is
The incarnation of the sublime."—*Anon.*

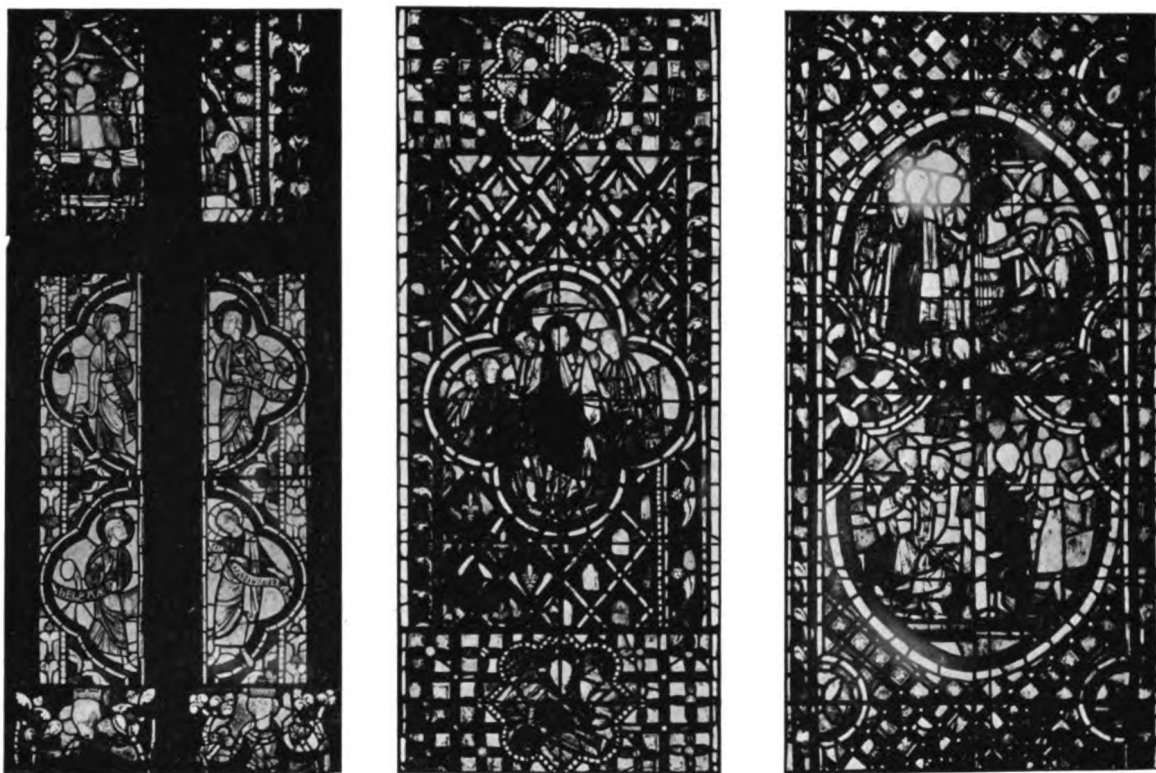
NO branch of Christian art has made such rapid progress towards perfection as that of the stained-glass artist and painter. Not very long ago it had sunk to an apparently hopeless state of decadence, and nothing could be more hideous than the terrible productions of the eighteenth and early nineteenth centuries. Many of our English churches are still disfigured by examples of the art of that debased period. The decline of the art began with the abandonment of all reliance upon glazing and the dependence upon glass-painting. The traditions of the craftsmanship were lost. Our own day has witnessed an extraordinary revival. The old secrets have been discovered anew, and there is no longer any lost art. The methods of the mediæval craftsmen have been carefully examined; the constitution of old glass thoroughly analysed, and both glass-makers and artists have united in dispelling the cloud of ignorance that enveloped their craft, and the productions of the best modern men rival the masterpieces of the mediæval artists. Modern windows lack the beauty which centuries of atmospheric changes have produced upon old glass, though the popular belief that a modern window has only to be kept long enough in order to present the same charming artistic effects as an old fourteenth century window is entirely fallacious. But some of the

recent work of twentieth century artists compares favourably with the old, and will look all the better a few centuries hence, when the rainstorms and damp atmosphere of our English climate have somewhat disintegrated its smooth surface.

CHRISTIAN ART is not an archæological magazine. We do, indeed, look back on the past, upon the works wrought by the skill of the mediæval craftsman, but it is mainly done with a view of helping the modern worker, and improving the art of the present day. However, the study of our stained glass windows which illustrates so clearly the faith, history, and cunning craft of our forefathers, is so important that the editors would gladly welcome expert discussion relating to all modern work, in order to discover wherein we fail to attain to the highest achievements of our ancestors, and wherein we may aspire to surpass them.

The first use of coloured glass for windows dates from very early times. Glass in frames was found at Pompeii. The windows of St. Sophia are said to have been filled with coloured glass set in cut alabaster openings, a practice still in vogue in the East. Coloured glass placed in lead is probably a French, or rather Norman, invention, as is also that of painted glass. In Saxon times the art found a home in England, the *artifices lapidearum et vitrearum fenestrarum* having been invited to

Copyright, 1908, by Richard G. Badger. All rights reserved

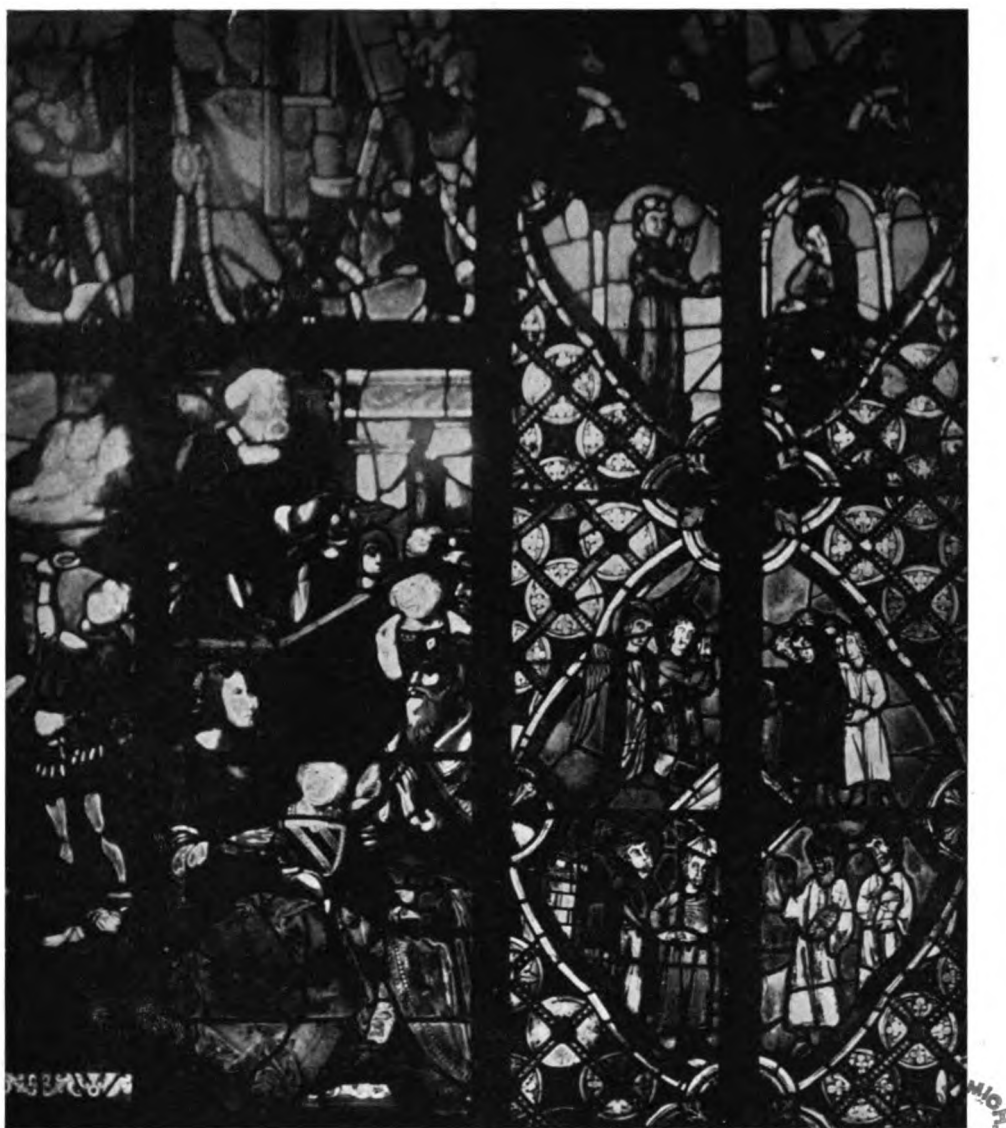


PANELS FROM WINDOWS FORMERLY IN THE SAINTE CHAPELLE, PARIS. EXECUTED DURING THE THIRTEENTH CENTURY

this country by Wilfrid, Archbishop of York, in 709 A.D. The earliest specimen of ancient stained glass now in existence is to be found at Le Mans and is of the eleventh century; the earliest English example is believed to be in the choir aisles of Canterbury Cathedral, where it was probably fixed when the church was rebuilt after the fire in 1174. But the whole art of stained glass was essentially Gothic. It began with the rise of Gothic architecture, or perhaps with the Byzantine and Romanesque out of which it was just emerging; it continued to follow all the glories and fortunes of the thirteenth, fourteenth, and fifteenth centuries, and began to decline in the sixteenth century. The revival of the art is due to the revival of the love of Gothic which the closing years of the nineteenth century witnessed.

When we speak of "stained glass" we really include two kinds of coloured glass: (1) *Stained glass* proper, made by mixing metallic oxides with glass when in a state of fusion, the colours thus going through

the whole mass: (2) *Painted glass*, in which colour is laid upon the white or tinted glass, and fixed by the action of fire. With bits of coloured glass cut in accordance with your design you can build up a window, something after the fashion of a mosaic, the pieces of glass being fastened together by lead. But if you desire to produce an elaborate picture you must paint the figures with properly prepared pigments on white or plain glass, and fix them in a kiln. Both of these processes have nearly always been used together. We should naturally expect to find that the windows of geometrical designs of the mosaic kind were the earliest, but as Mr. Day in his recent work on stained glass has pointed out, these are not always the most ancient; and although early windows of the mosaic kind exist, there is nothing to show that they are of earlier date than others into which painting of a subsidiary kind enters. But it is certainly true that for a long period painting was only used to supplement the work of the glazier, and



PORTION OF A WINDOW EXECUTED IN FRANCE DURING THE THIRTEENTH CENTURY

probably mosaic windows preceded the stained and painted ones of the twelfth and thirteenth centuries. At a later period the skill of the painter almost entirely obscured the work of the glazier, and marked the decline of the art.

The glass used by the mediæval artist was by no means perfect. Indeed the mediæval craftsman was an indifferent glassmaker. His glass was inferior to that made by the Romans, and manufactured of different materials. Theophilus in his celebrated treatise tells us how they made their glass:

“If it pleases you to make glass first cut

up much beechwood and dry it well. Then burn it equally in a clean spot, and diligently collecting the ashes, be careful not to mix any dust or stones with them. . . . Then taking two parts of the ashes and a third of sand, carefully purified from earth and stones, which sand you shall take out of water, mix them together in a clean place.” It seems to have been a perfectly simple process, but the glass must have varied very much on account of the variation in the quality of the ashes and sand. Mr. Noel Heaton has recently carefully analysed the component parts of some thirteenth and fourteenth century glass and

read a paper on the result of his researches before the Society of Arts, London. His analyses are extremely valuable. He experimented, with the aid of Mr. Percy Williams, on a piece of fourteenth century glass from Sandiacre, in Derbyshire, a late thirteenth century piece from Dale Abbey, in the same county, which had been buried at the Reformation and dug up in 1882, and contrasted the results with his analysis of modern glass. The following table shows his results:—

COMPOSITION OF MEDIAEVAL GLASS.

Material	Sandiacre	Dale Abbey	Modern Window Glass
Silica	54.01	46.94	70
Phosphoric acid	4.18	4.11	—
Potash.....	13.20	16.96	15
Soda.....	1.70	0.12	
Lime	17.37	19.01	13
Magnesia	5.33	5.00	
Alumina	2.41	3.02	2
Iron	0.81	1.46	
Manganese ..	1.03	1.37	—
Moisture due to Decay... }	0.21	2.16	

This table shows that the amount of silica in old glass is much less than that now used; that the alkali is all potash, and to this use of potash instead of soda must be ascribed the glorious effect of staining in mediæval glass. A soda glass can be stained, but the stain is much colder and harsher than in the mediæval glass in which potash was alone used. We make better glass than the ancient people did. Our materials are purer, our furnaces are better; and insure a more perfect fusion and amalgamation of the vitreous particles than perhaps could have been effected in the older furnaces. But this very imperfection of the materials sometimes produces the quality which artists dearly love. Mr. C. W. Whall wisely says that as a painter he sometimes wished that he could get his materials not always accurately perfect. When some merchant had brought to him some glass described as “spoiled ruby” or “spoiled pink,” he had often felt tempted

to say, “For goodness’ sake spoil some more.”

Many of the best colours obtainable to-day are quite equal to those produced by the glassmakers of mediæval times, but sometimes modern glass lacks the warmth and transparency, the peculiar texture and vigour of old glass. There seems to have been a mysterious substance called “geet” which was used for painting glass. “Geet *pro pictura vitro*.” The Sacrist’s accounts, A.D. 1274, at Norwich, mention *Pro stangno Get*. The Exchequer accounts for St. George’s Chapel, Windsor, A.D. 1351, mention *Johanni-Geddyng pro vi libris de Geet emptio pro pictura vitri vis*, etc. Silver filings, geet and arnement (or pigment or yellow arsenic) were procured for painting on glass at St. Stephen’s Chapel, Westminster. Walter Gedde in 1615, in his “Booke of Sundry Draughtes,” gives the following:—

“The Receipets, for the true making of Collours for Glasse. To make a faire Blacke. Take the Scales of Iron & Copper, of each a like weight, & put it in a cleane vessell that will indure the fire, till they be red hotte, then take halfe as much leate, and stamp them into smal powder, then mix them with Gum-water, & grind them fine vpon a painters stone and so drawe with it vpon your glasse.”

And again:

“Carnation. Take two ounces of Tyn-glas, and six ounces of leat, half an ounce of gum, ten ounces of red Ocker, and grind them very well together, and so use it.”

“To Make a Grey couller, take Iron scales, a little Cristall, and sum smale quantitie of leate, grind these well together upon a painters stone, the more leate ye take, the sadder the coullour will be, and likewise the more christall you put to it the lighter.”

To Mr. Noel Heaton belongs the credit of discovering what this mysterious substance, “Geet,” “Get,” “leate,” really is. It has usually been interpreted to mean jet. But by careful experiments he found that jet would not do at all. He discovered that it was a glass resembling jet, and that it was prepared especially as a flux for painting on glass, which mixed with oxides of iron and copper yielded the fusible pigment with which the mediæval glass was painted.

Chiddingfold seems to have been the



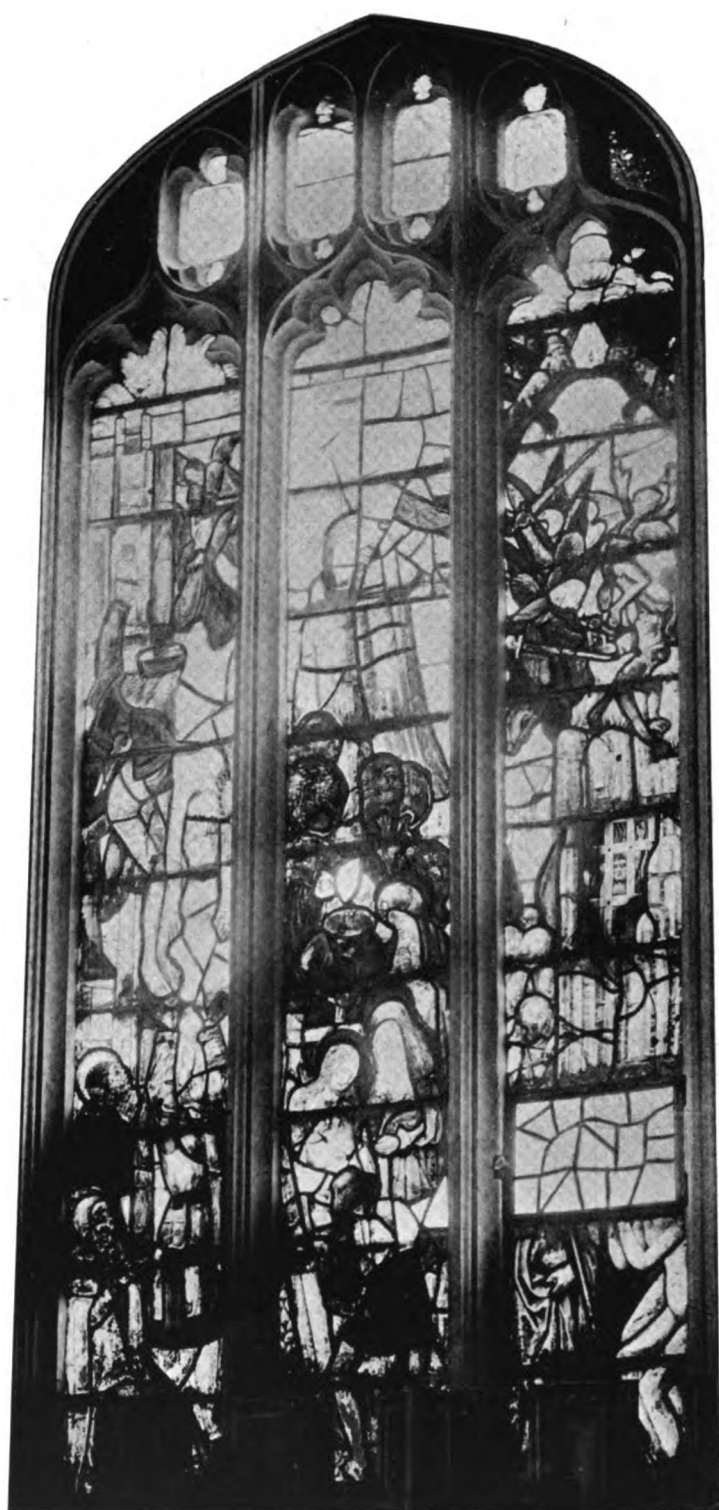
THE GREAT WEST WINDOW, FAIRFORD
GLOUCESTERSHIRE, FIFTEENTH CENTURY



THREE PERPENDICULAR LIGHTS AND CANOPIES FROM THE CHAPEL OF WINCHESTER COLLEGE
EXECUTED ABOUT 1415

only place in England where glass was made prior to 1563, and then only plain green glass, not the coloured glass, was manufactured. All the latter seems to have been imported, and Normandy and Lorraine and Bohemia were the early seats of the industry. The green tint of the Chiddingfold and other early glass was caused by the presence of iron in the sand. Twelfth and thirteenth century glass has a horny appearance, and bubbles and

streaks appear in it, which, though defects in manufacture, do not diminish its beauty. The principal colours used in this early glass were ruby, blue, various shades of green, a deep yellow, and a purple-brown. In the fourteenth century yellow produced by silver stain, a more delicate stain than that used earlier, was discovered, and in the following century the method of coating one colour over another was adopted, thus producing new colours and a variety of



FAIRFORD, GLOUCESTERSHIRE



FAIRFORD, GLOUCESTERSHIRE



FAIRFORD, GLOUCESTERSHIRE

shades. Rose pink produced from gold was discovered in the sixteenth century. It is possible to tell the age of a window by glancing at the preponderating colours shown therein. Thus in the twelfth and thirteenth century red and blue appear, in the fourteenth century yellow and green, and in the Perpendicular period red and blue with white, of a purer texture than before, and purple. The Renaissance introduced painting upon clear glass and the use of vitreous enamel revolutionised the art.

Let us now consider more closely the characteristics of the various styles, which have produced such wondrous windows —

“Chaste, subdued
In lights and shadows; dimming the world beyond
And shading the Eternal House of God.”

Those who in the past have enriched our churches with such magnificent specimens of their art, and those who follow in their footsteps, have need of many qualifications. The successful glass-painter must be a true artist, having natural gifts cultivated by years of study, with all the painter's consciousness of the ethics of art; a profound knowledge of Biblical history, of ritual, and the lives of saints, so much so that he can detect an anachronism, and the least suspicion of a solecism, at a glance. He must know well the work of the early masters of his art, and how they arrived at their results; and the science of the chemistry of colours must be to him an open book. His study is never complete, and his eye must ever be watchful to discover new processes, changes, and discoveries. In this as in all other studies there seems to be no finality, no resting on one's oars, but a continued struggle against the stream to gain the higher reaches. To ask, seek, and find are the watchwords of the true artist.

Happily much has been spared to us, though the destruction has been great. During the Reformation many windows were broken, on the ground that they treated of “superstitious” subjects. Some glass was buried and disinterred in less troubled times. Cromwell's soldiers

destroyed much when they ransacked our churches and left them

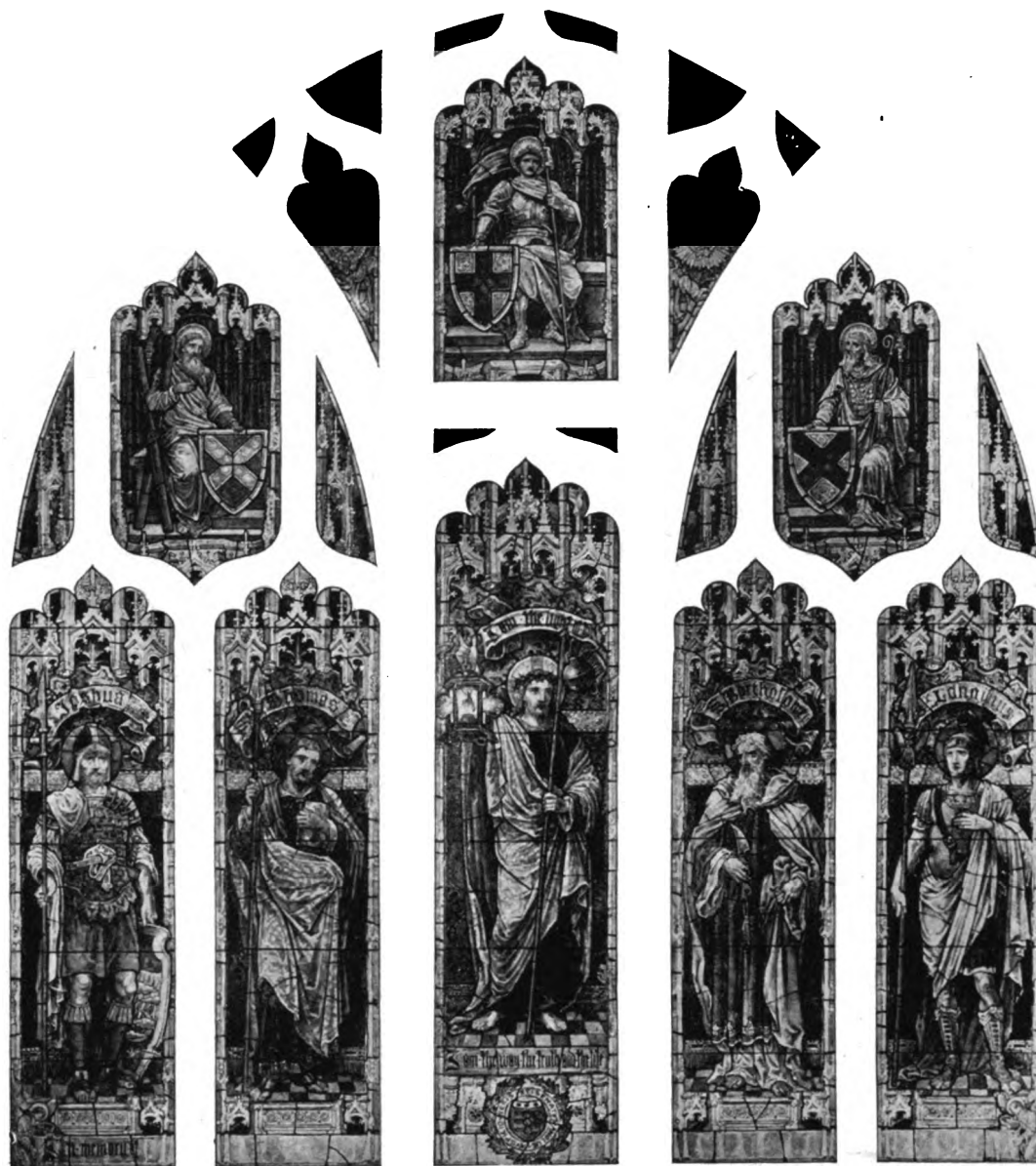
“Shorn of their glass of a thousand colourings,
Through which the deepened glories once could enter.”

In later times priceless old glass has been removed in order to give place to the feeble and degenerate productions of early Victorian artists. But fortunately much has been left both in England and on the continent, where the lover of stained glass will make many a devout pilgrimage.

The story of stained glass corresponds with that of the architecture of our churches, and as the style of architecture changed, so the art of the glass-painter changed with it. But the change was not quite simultaneous, and the latter lingered on a little longer after the former had begun to alter its characteristic features. We may divide the periods of stained glass into Early Gothic, which lasted to the close of the thirteenth century; Decorated Gothic, which embraced the fourteenth century; and Perpendicular Gothic (corresponding to the Flamboyant in France and the Florid in Germany), the fifteenth and part of the sixteenth century, until it was replaced by the Renaissance. We will examine the style and features of each period.

I. Early Gothic

In this period the colours used were very rich, and the designs consisted of medallions containing subjects taken from Holy Scripture, or the lives of the saints, upon grounds of ruby and blue. Mosaic patterns form the groundwork of the medallions, and a border of scrolls and foliage incloses the whole design. The glazier's art was then at its zenith, and the painting was subsidiary to the leading. Pieces of pot-metal glass were laboriously cut into shades. No diamond-cutting implement was known then. Mr. Day, who in a previous existence must have watched the early artist at work, knows exactly how it was done. The point of a red-hot iron was passed along the surface where the cut was to be made, in order to dispose it to



WINDOW IN THE CHAPEL OF THE
ROYAL MILITARY ACADEMY, WOOLWICH
ENGLAND. DESIGNED AND EXECUTED
BY HEATON, BUTLER & BAYNE

break in that direction, and then it was painfully chipped into the required form. Then pieces were fastened together by the leaden glazing, so as to form a pattern window, or the rich border of a medallion or figure window. But that was not all. The painter's art was needed. A green heart-shaped piece of glass might roughly represent a leaf, but it required veins and beautifully curved edges; hence the painter with his brush painted these details, using an opaque brown pigment composed of powdered glass mixed with oxide and gum to make it stick to the glass during the early process of firing. The glass was then burnt in a kiln; the powdered glass melted, and fixed the colour indelibly to the plate. The foliage and decoration were conventional, and followed the design of the late Norman or Early English patterns, familiar to students of architecture. Figure windows are not uncommon in Early Gothic work. The architectural framework which develops itself in succeeding styles is now insignificant; the drawing of the figures rude and archaic, and the artist seems to have aimed chiefly at obtaining a blaze of brilliant colour. Bits of white glass are introduced to represent eyes, and the flesh is a reddish brown. Medallion windows are typical of the Early Gothic style. Jesse windows were favourites during all the mediæval period; in this style the "vine" is not a vine, but its leaves and fruit are in accordance with the conventional types of thirteenth century foliage. It would require, however, a separate article for the full consideration of the origin and development of the Jesse window. We may sum up the virtues of these Early Gothic artists, whose names have passed away, but much of whose work remains. They tried for and obtained the glorious effects of splendid colouring by the aid of their wonderful mosaics of small fragments of glass, and cared not to use paint, except in so far as it was necessary to represent a figure, tell the story of his life, or to supply detail to their ornamental work. Their glazing was wonderful and never surpassed; their painting was rude and conventional, but they were true artists, triumphed over many details

of construction and manipulation, and laid the foundations of the art which subsequent years developed. You will find some examples of twelfth century work at York and Canterbury, Chartres, St. Denis, Châlons, Bourges, Angers, St. Quentin, St. Remi, Rheims, Poitiers, and Strasburg. Of thirteenth century work many of the great French churches retain examples, notably Chartres, Bourges, Le Mans, and the Sainte Chapelle, Paris. In England we have the Five Sisters at York, medallion windows at Canterbury, and other examples at Lincoln and Salisbury and in several village churches, which in spite of many changes still retain good examples of the skill of the Early English artist.

II. Decorated Gothic

To the altered conditions of architecture, the increased size of windows, and the variety of design which Decorated Gothic introduced, the glass artist had to adapt himself. He admired, too, the new, natural foliage which the sculptor had introduced instead of the conventional leaves of his forefathers, and was careful to imitate this in his painting. The larger windows suggested to him that he might make use of this increased space. No longer hampered by small, narrow windows, his ideas expanded, and he was ambitious enough to paint large pictures spreading over several lights. He stained the white glass yellow, and changed the dark, sombre hues of his predecessor into brighter colours. Windows were often divided into diamond-shaped quarries, and a pattern of trailing natural foliage painted on them. Heavy canopies after the style of the Decorated period tower above the figures. Horizontal bars, of course, stretched across the glass, and these with the mullions naturally formed compartments. This space invited the artist to draw separate designs. If the space was too small he extended his picture across the mullion into the adjoining compartment, which leads to confusion in trying to interpret the design. Thus in one compartment you will see a figure of the Virgin kneeling, and in the adjoining



A WINDOW IN ST. FRANCIS XAVIER'S
LIVERPOOL

light an angel bearing a scroll inscribed "Ave Maria." In the next period we shall see that the painters began entirely to neglect the mullion; for example, they would paint the extended arms of our Saviour crucified in the lights adjoining that which contains His sacred body. But that unfortunate convention was not yet. The canopy placed over the heads of the figures usually occurs, the shafts of which were carried down on each side, but occasionally architectural landscapes were devised, which were greatly developed in the next period. In fact, this period of the art was an age of transition. We are accustomed to regard the fourteenth century as the period of the perfection of the triumphs of architecture, but it was not that of the glass artist. He was feeling his way. He had left behind the barbaric splendour and wealth of colour of the preceding period, and had not attained to the perfection of his art. That was left to his successor. In the mean time he wrought carefully and well, and did wonders, adapting himself to the changed conditions of the architecture. The tracery of the upper parts of the windows presented difficulties in the filling in of the smaller and variously shaped openings. We see the little figures of angels or heads of saints which he devised and usually they are well adapted in size and drawing to the space which they were required to fill. Heraldic shields he also found useful, when the influence of "the boast of heraldry, the pomp of power," began to make itself felt in architectural ornamentation. As the century progressed the figure drawing improved, and the process of stippling was discovered, which added much to the beauty of the windows.

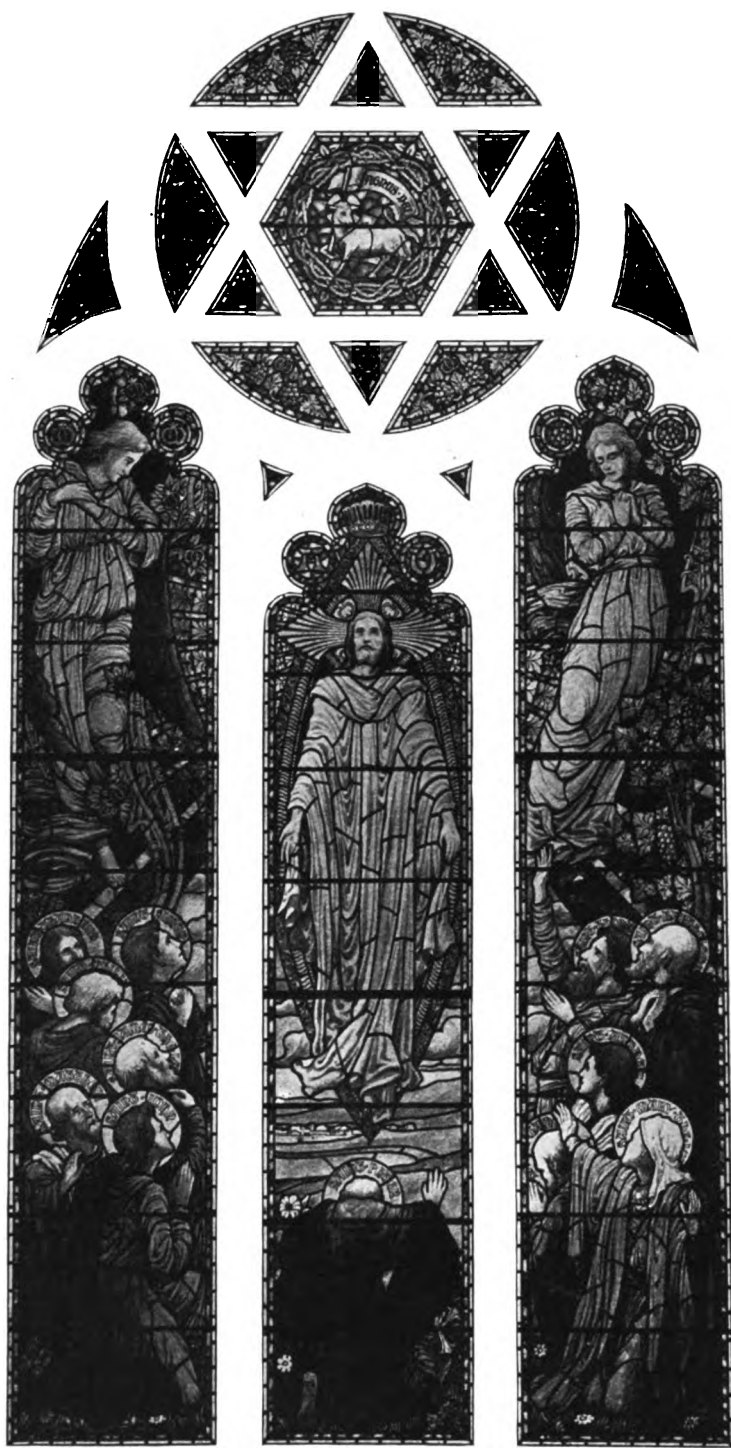
The best Decorated glass in England is found in the nave and Chapterhouse at York, in Wells, Merton College, Oxford, Bristol, Tewkesbury, and Gloucester. In France the best known is at the Church of St. Ouen, Rouen, the Cathedral of Evreux, the Church of St. Pierre, at Chartres, and at St. Urbain, Troyes. Freiburg and Nuremberg in Germany, and the churches of Santa Maria Novella and Santa Croce

at Florence, in Italy, are the best examples of fourteenth century glass.

III. Late Gothic

With the advent of the Perpendicular style in England the glass-painter had again to adapt himself to changed conditions, and here he parted company with his French brother, who was busy filling the fantastic, flamelike apertures of the Flamboyant Gothic windows. He was required to fill the panelled spaces which the fifteenth century English architect devised, and the most satisfactory method seemed to be the introduction of canopied figures. His aim was to produce a better picture and to introduce more light. He ceased to be a glazier, or to rely on glazing, and strove to be a painter. He thought of his painting first, the glazing was an afterthought. He loved white glass, and in the canopies of his figures he introduced a large amount of this, as he knew that it was the best sort of glass on which to work in order to give the best effect to his art. He also knew that these white canopies would show off and act as a good frame to his rich figure work. He placed white glass also at the foot of the figure for the same purpose, and this he painted so as to form a niche, in which he placed some scene from the saint's life to illustrate his subject. A white nimbus sometimes surrounds the saint's head. The smaller panel-like openings in the head of the window are treated in the same way as the larger lights, save that the figures are of course smaller. In France floating angels with outspread wings fill the Flamboyant openings.

The fifteenth century artist now began to use the whole window with all its lights for a single subject. You can see in the background landscapes, trees, churches, towers, and castles and blue sky, or a vaulted room and a glimpse of sky and scenery through an opening arch. This English artist differed from his continental brother in using light-coloured glass. Abroad rich and deep colouring was still fashionable.



CHANCEL WINDOW, CHURCH OF
THE ASCENSION, IPSWICH, MASS.
DESIGNED AND EXECUTED BY
HARRY ELDREDGE GOODHUE

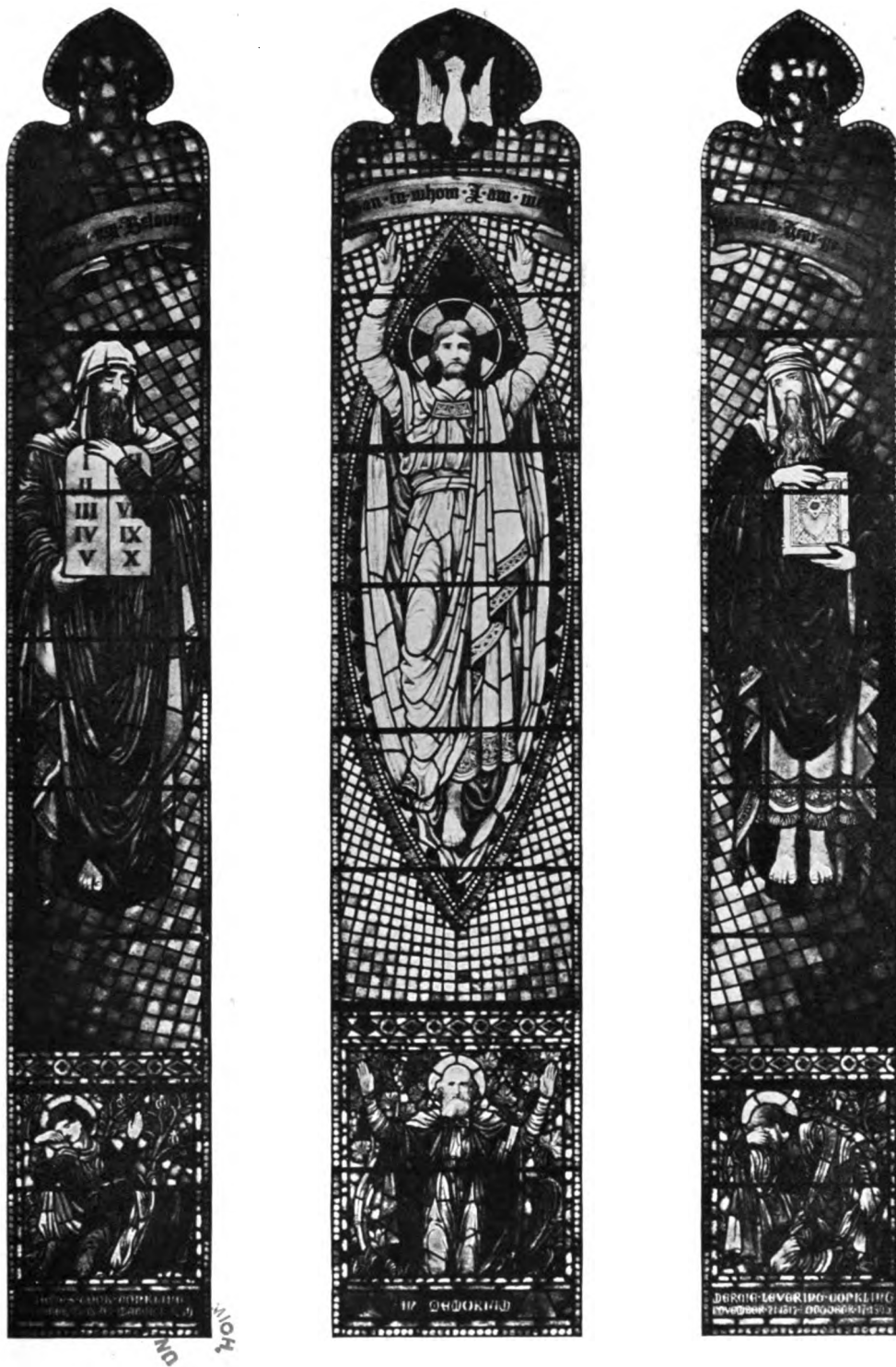


PAINTING IN TEMPERA; AN ANGEL, THE SYMBOL OF ST. MATTHEW. PORTION OF A DESIGN FOR
PART OF A STAINED GLASS WINDOW AT CASTLE HOWARD, YORKSHIRE
BY SIR EDWIN BURNES-JONES

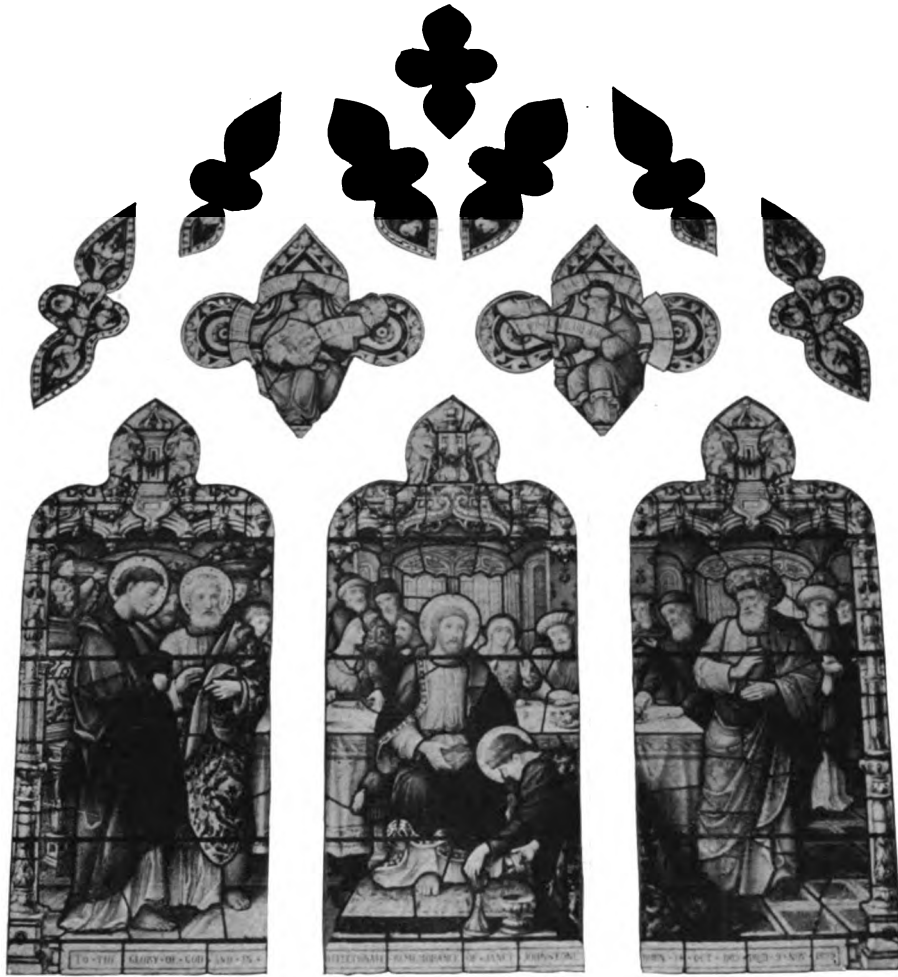
Mr. Day, who, as I have said, must have closely watched in a prior existence the methods of mediæval artists, thus describes him at work:

"At first the practice was to paint shadows thinly, stipple them, and enforce them with hatchings or scribblings of fine lines over that. A further development was, having traced the outlines and burnt them safely in, to coat the glass all over with a film of brown, to match the painted surface, and then to wipe out the parts where the glass was meant to be clear, and with a stiff brush to scrub away from other portions of it just so much of the paint as

would give the gradation of tint required: finally the painter put in crisp dark touches with the brush, and with the pointed end of the stick scraped out sharp lines of light. In very delicate work the point played a more important part than the pencil; in fact, the art of the painter consisted rather in the removal than in the laying on of the pigment. The process was really more like etching than painting. By means of it, and of its repetition, it might be several times, firing the glass each time again, the utmost degree or modelling was attained without the use of heavy masses of paint. The effect was, in the happiest results, as compared to



WINDOW IN SECOND PRESBYTERIAN
CHURCH, SPRINGFIELD, ILLINOIS
DESIGNED AND EXECUTED BY
HARRY ELDREDGE GOODHUE



WINDOW IN WORCESTER (ENGLAND) CATHEDRAL

forceful chiaroscuro, what delicate low relief is to sculpture standing out from the ground. The all-important thing was to get light into the shadows. When that ceased to be attempted all the glory of the glass was gone." *

The fifteenth century artist was evidently a most ingenious person and amazingly clever. As ruby glass is only skin deep as regards the colour, he sometimes ground some of it away, so as to produce patterns and dots and lines of white upon ruby. Coating glass with other colours was also a device of his, as we have already noticed, whereby he produced some new colours and much variety.

England possesses some of the best glass of this period, though we owe some debt to foreign workers. The great Florentine

artist, Francesco di Lievi da Gambassi, visited this country, and there is a letter dated 1434, written "to the master glass-painter Gambessi, then in Scotland, and who made works in glass of various kinds, and was held to be the best glass painter in the world." How much must we regret the destruction by fanatical mobs of the windows made by this excellent artist for Holyrood Chapel and other churches! But we have much fine glass of this period, notably at New College, Merton, and All Souls, Oxford, and at Winchester, at York Minster, and other churches in that city, Great Malvern, and Fairford; the latter are probably English, though legend tells of a German source. Good Flemish glass appears at St. Mary's, Shrewsbury, and in the little church of Shiplake, Oxfordshire,

* "Stained Glass," by Lewis F. Day.



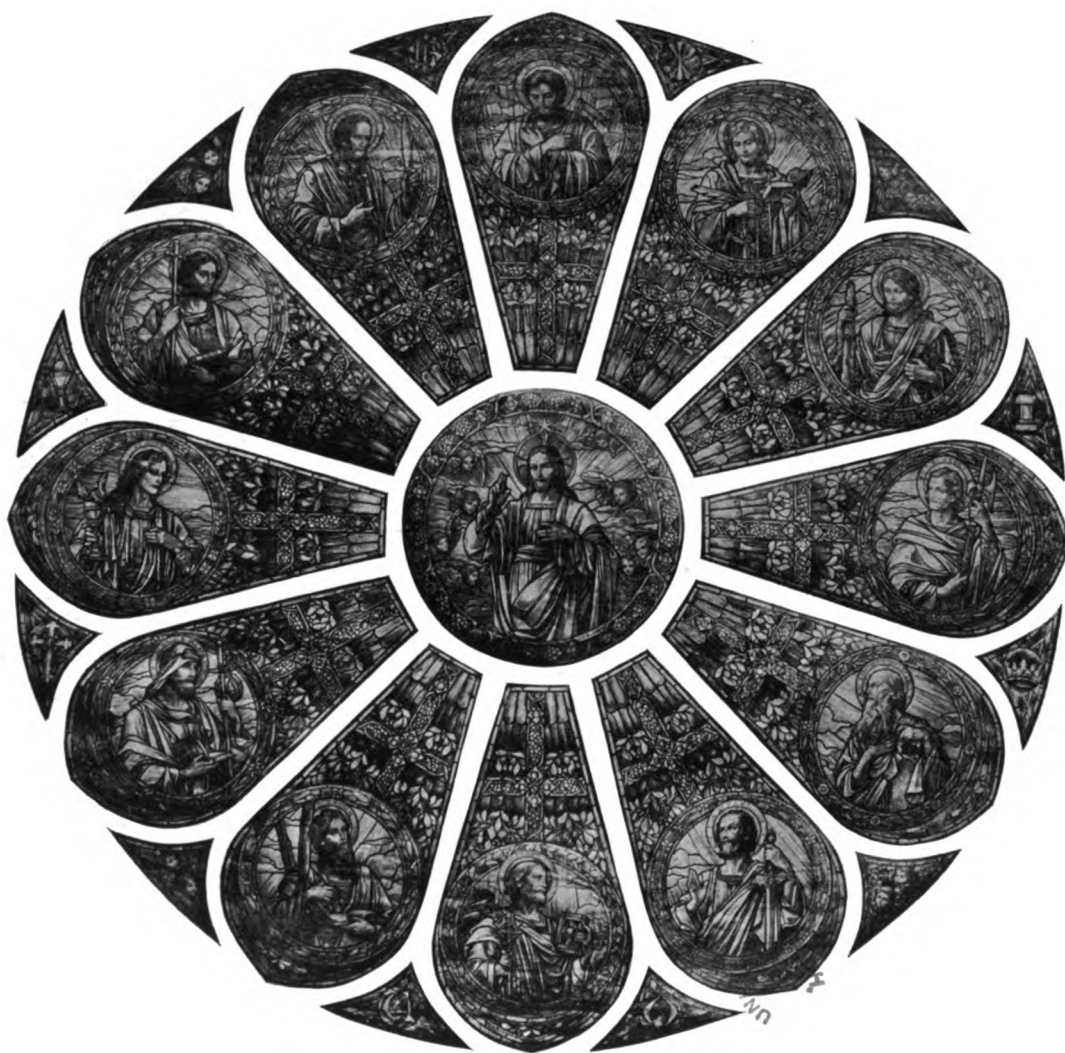
WINDOW DESIGNED AND EXECUTED
BY THE VON GERICHTEN ART
GLASS COMPANY

which once adorned the ruined church of St. Bertin at St. Omer, plundered during the French Revolution.

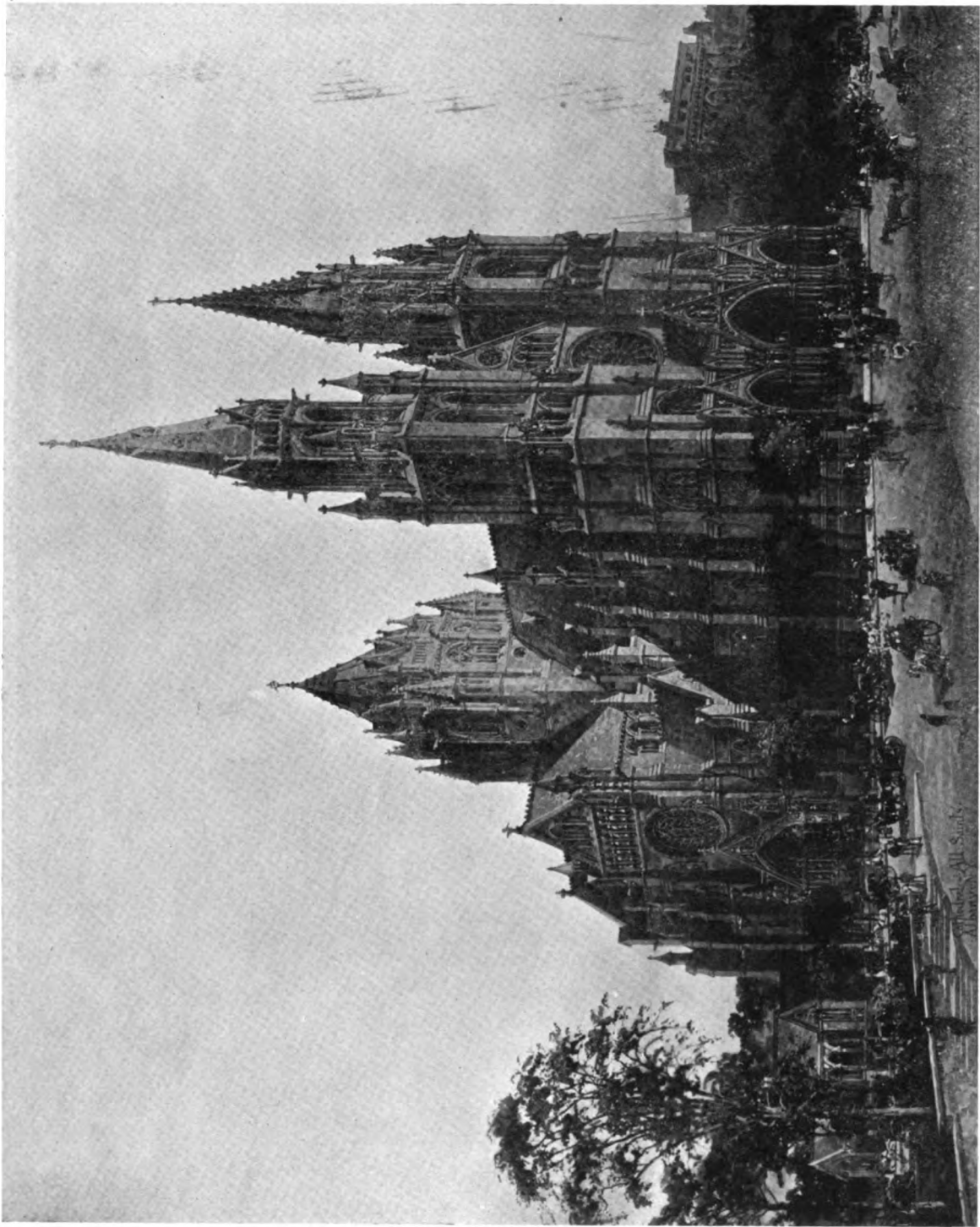
We should like to dwell upon some of the good Renaissance windows, many of which retain the Gothic spirit, but the attractions of the mediæval style have kept us too long, and prevent us from touching upon the perfections of the later artists, and the gradual decline and decay of the art.

It has now happily revived and the pro-

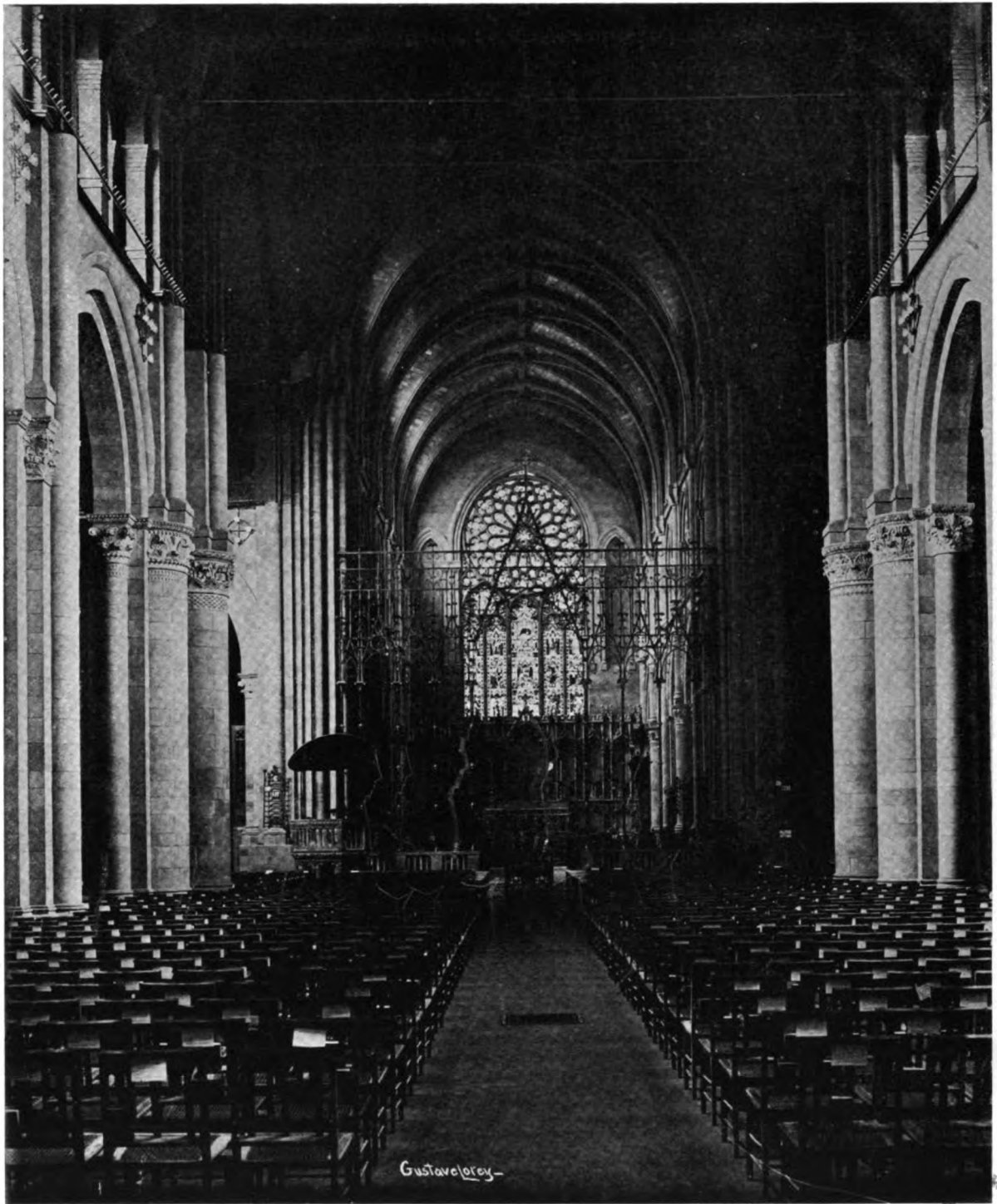
ductions of the best glass painters of the twentieth century vie with those of the brightest period of mediæval art. It is well, however, to look back upon the progress of the art, to see again the craftsmen and artists of the Middle Ages manipulating their paints, their glass and tools, and from the study of their methods to form new ideas and conceptions of artistic merit and possibilities, and to learn new arts by investigating the old.



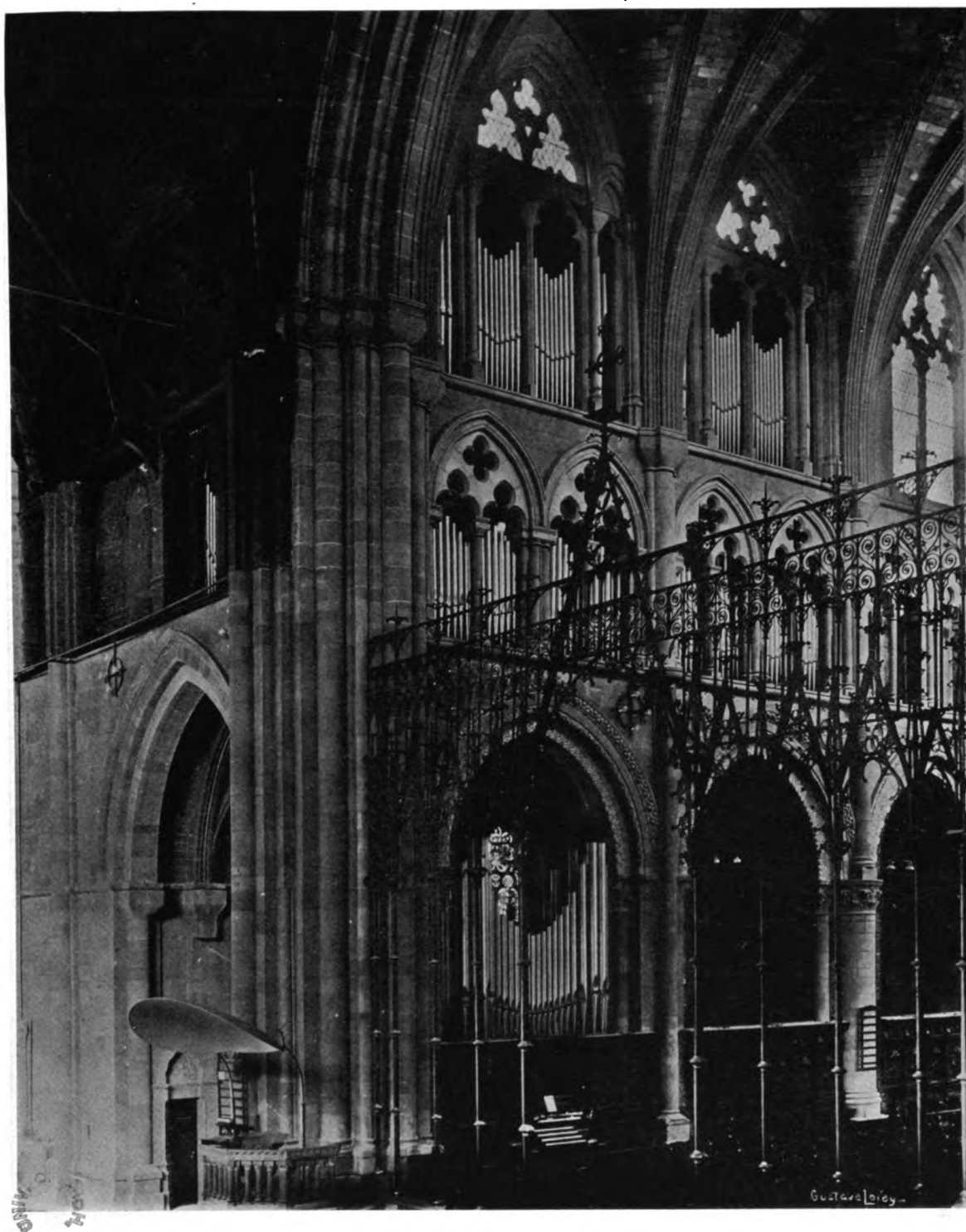
WINDOW IN CHRIST CHURCH, ROCHESTER, N. Y.
DESIGNED AND EXECUTED BY THE GORHAM COMPANY



THE COMPLETED CATHEDRAL (ALBANY) R. W. GIBSON, ARCHITECT



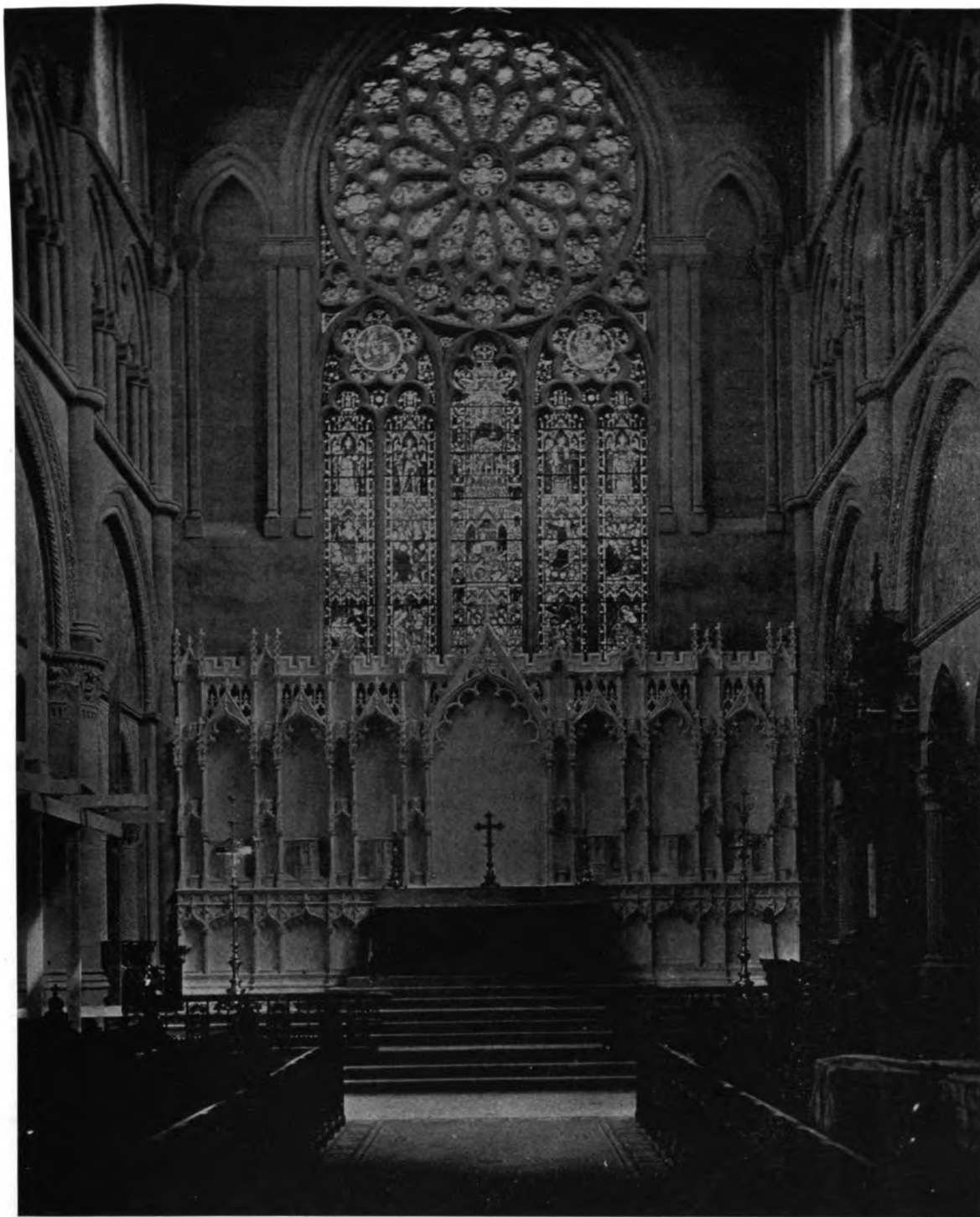
INTERIOR, ALBANY CATHEDRAL
R. W. GIBSON, ARCHITECT



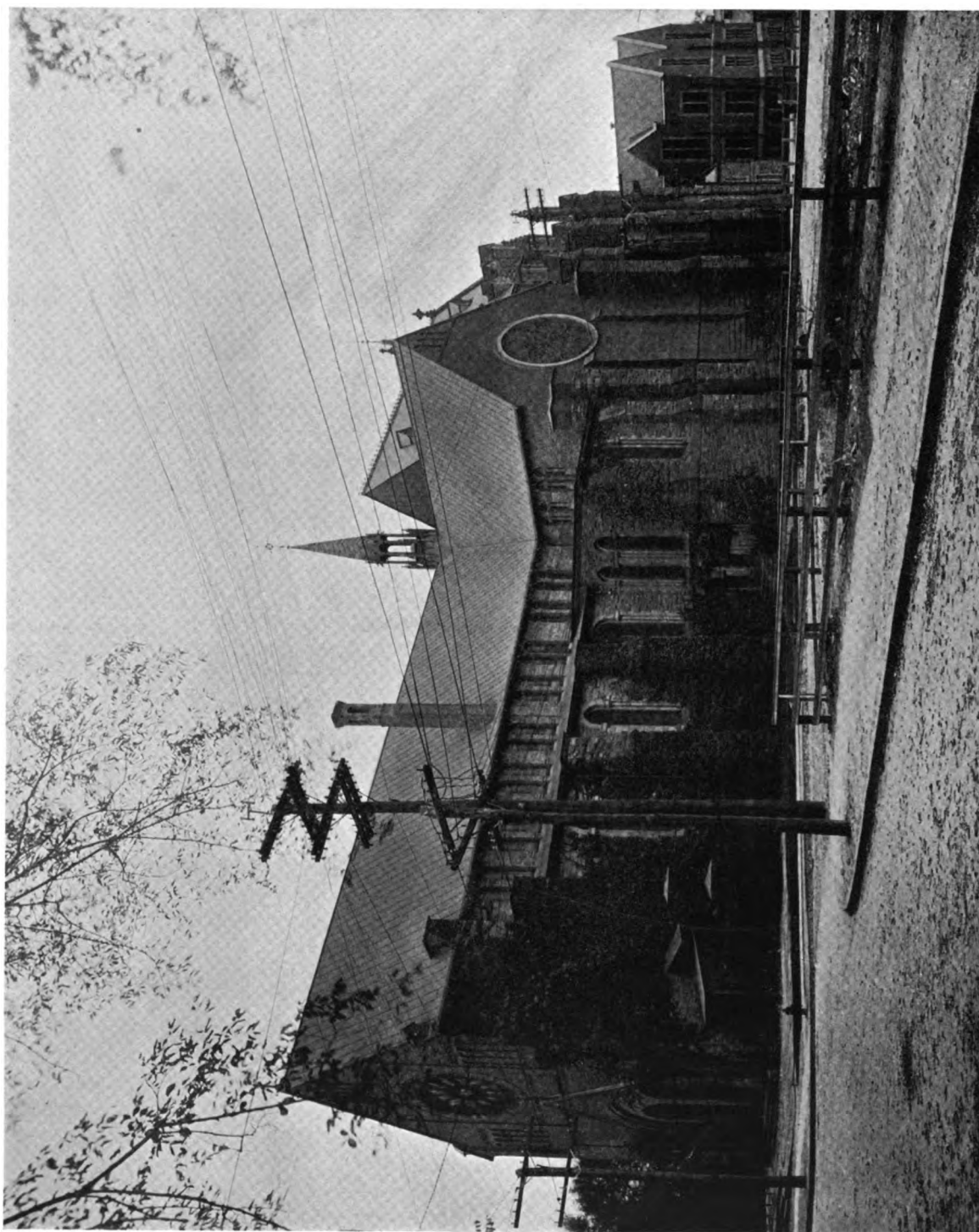
THE GREAT ORGAN, ALBANY CATHEDRAL
R. W. GIBSON, ARCHITECT



THE PRESBYTERY, ALBANY CATHEDRAL. R. W. GIBSON, ARCHITECT



THE HIGH ALTAR, ALBANY CATHEDRAL
R. W. GIBSON, ARCHITECT



THE UNFINISHED NAVE, ALBANY CATHEDRAL. R. W. GIBSON, ARCHITECT

SEDILIA

By J. Tavernor-Perry

WITH DRAWINGS BY THE AUTHOR

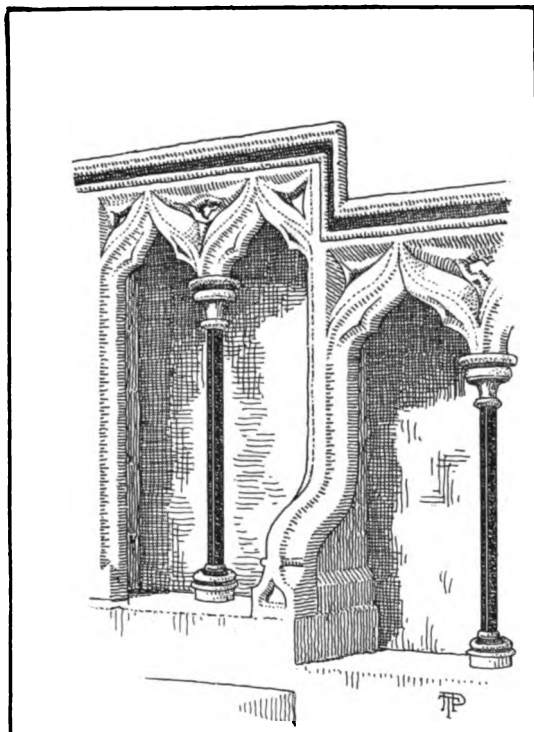
THE name of sedilia is usually given to that group of seats which is placed on the south side of the altar for the use of the clergy during the celebration of the Holy Eucharist. The custom of making these seats an integral part of the design and construction of the church is of no great antiquity, but had its commencement only with the introduction of the romanesque forms of architecture which grew up in the north of Europe after the decay and destruction of the Roman empire; and the most beautiful examples of sedilia are to be found only where Gothic architecture reached its perfection. But even during the Gothic period their use was almost confined to England; and while in that country they fell into disuse on the advent of the Reformation and remained for long a useless but treasured relic of past times, in Catholic countries they became superseded through alterations in ritual and were in most cases destroyed.

In the primitive church the seats provided for the clergy were arranged round the apse on either side of the bishop's chair; having the altar in the space before them; and it is from "*Sedes*," the name of this chair, we get the words "*See*" and "*Sedilia*." This primitive arrangement of the seats still remains in many ancient churches and can be seen, for instance, in the apses of St. Clemente, Rome, and the Duomo of Torcello; but perhaps the most interesting example is that found in the catacombs of St. Agnes, outside the walls, where the chair with the benches on either side are cut out of the solid rock and arranged round the space where once stood the altar, which Cardinal Wiseman assumed was, in this case, movable and, perhaps, the traditional wooden altar used by St. Peter.

But this primitive arrangement for seating the clergy, although it survived for long

in Rome and in other parts of Italy, was forgotten in northern Europe in the troubles of the barbarian invasions which swept over the land at the downfall of the empire; and when the conquerors had themselves been converted to Christianity and partially civilised, and began to re-erect the churches which they had destroyed or to build new ones, they were but slightly influenced in such details by ancient tradition. The earlier churches, built in the rude romanesque which we know as Saxon or Moravian, were little more than mere shells of walls and roofs to protect the worshippers against the elements; and all the fittings were of a movable character in wood or metal. It was only when the state of society became more settled and the study of architecture revived that the ritual requirements of worship began to influence the buildings. One of the first changes in the early romanesque work was the gradual substitution of fixed and permanent fittings, definitely adapted to their particular requirements, for movable and sometimes inappropriate utensils. Thus in place of the bronze or metal bowls, which did duty for many purposes, were substituted fonts, stoups, and piscinas of stone, and for the wooden benches permanent stone seats were constructed for the use of the clergy.

It is to be remembered that seats in churches, other than those required by the clergy, are a comparatively modern innovation. They were unknown in the early Church; and to this day in the Greek Church, although the services are frequently protracted, the worshippers must either stand or kneel on the floor. In Rome, at St. Peter's and St. John Lateran, and, indeed, in the great churches throughout Italy and southern Germany, seats are rare; and unless a sermon form a part of the services are hardly required. Their introduction into the churches was at first due to

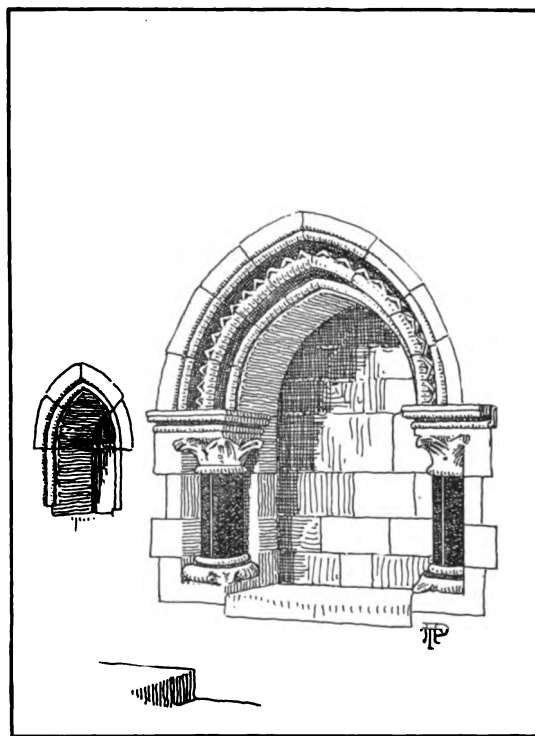


I — ST. MARY, STANWELL, MIDDLESEX

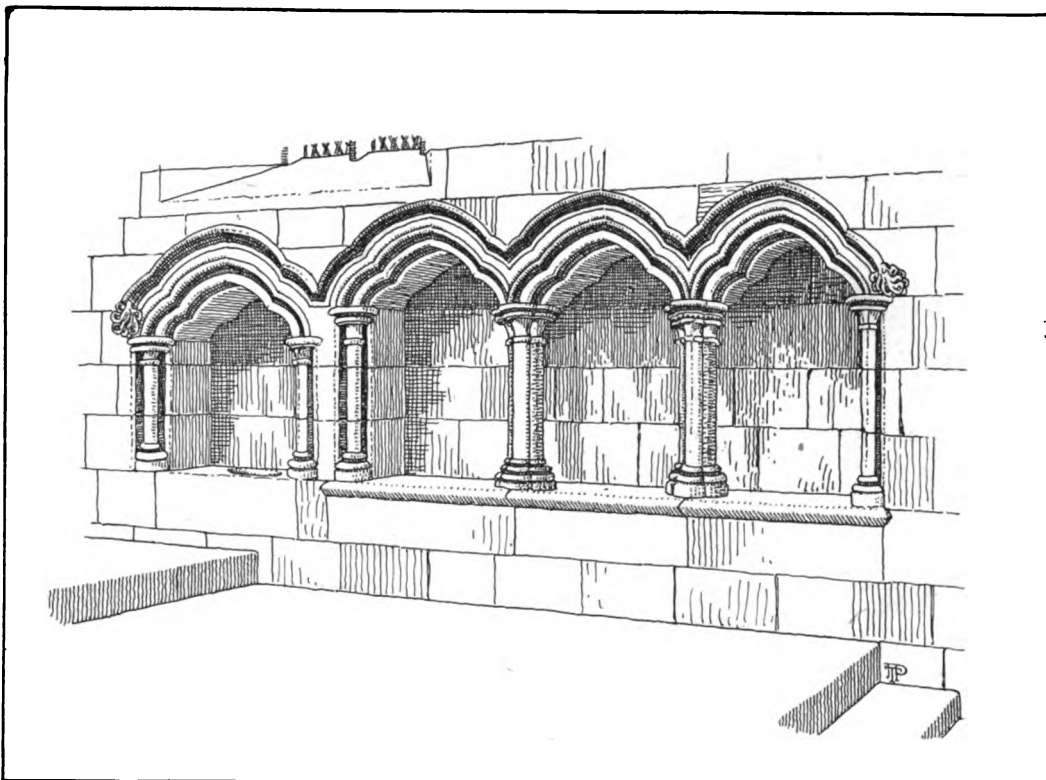
the importance which preaching assumed in the later middle ages; and Viollet-le-Duc attributes their adoption in France to the Protestant reformers at the end of the sixteenth century. Nevertheless stone benches which from their position were obviously not intended for the use of those engaged in worship, but merely as resting-places for the weary, were not uncommon. These were often formed in the arcades with which the lower part of the inside of the walls in the great churches were decorated, and sometimes by broad projecting bases to the columns; while in smaller churches we at times meet with the same feature in a continuous arcade along the walls of the chancel, perhaps for the use of extra clergy, as in Figure I, from the church of St. Mary, Stanwell.

The sedilia were intended only for the use of the officiating priest, deacon, and subdeacon during High Mass at the chanting of the *Gloria in excelsis* and other parts of the service. They were placed in a convenient position near the altar on the south side, the celebrant occupying the easternmost seat, and the deacon and subdeacon

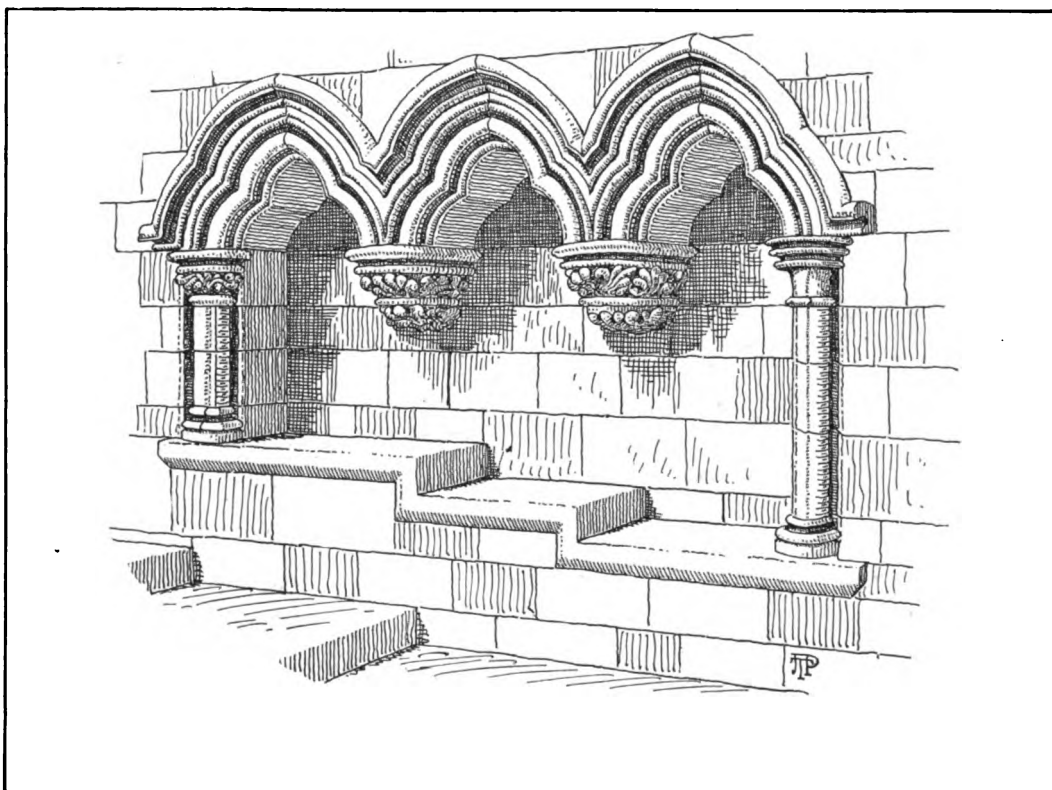
those to his left hand. But this arrangement was altered by the decrees of the Council of Trent, which ordained that the celebrant should take the central seat with his assistants on either side of him; and Webb relates, in his "Continental Ecclesiology," the peculiar disposition which he saw in the Cathedral of Augsburg, where in front of the ancient and disused sedilia were placed five stools in a row, the centre one being the highest, to be used by the clergy in accordance with this ordinance. There was no definite rule as to the gradation of the seats, but it was the general practice to make them to step up from the west to the east; and if the seats were niched or canopied and any difference was made in the form of them the easternmost was made the most ornamental. This stepped arrangement of the seats was usual in the earlier sedilia as, at first, the assistants were rarely in priests' orders; but later, when more than one priest was attached to a church, the seats were made level. They were also made level when the church was collegiate or was a chapelry belonging to some conventual establishment. Such, for instance,



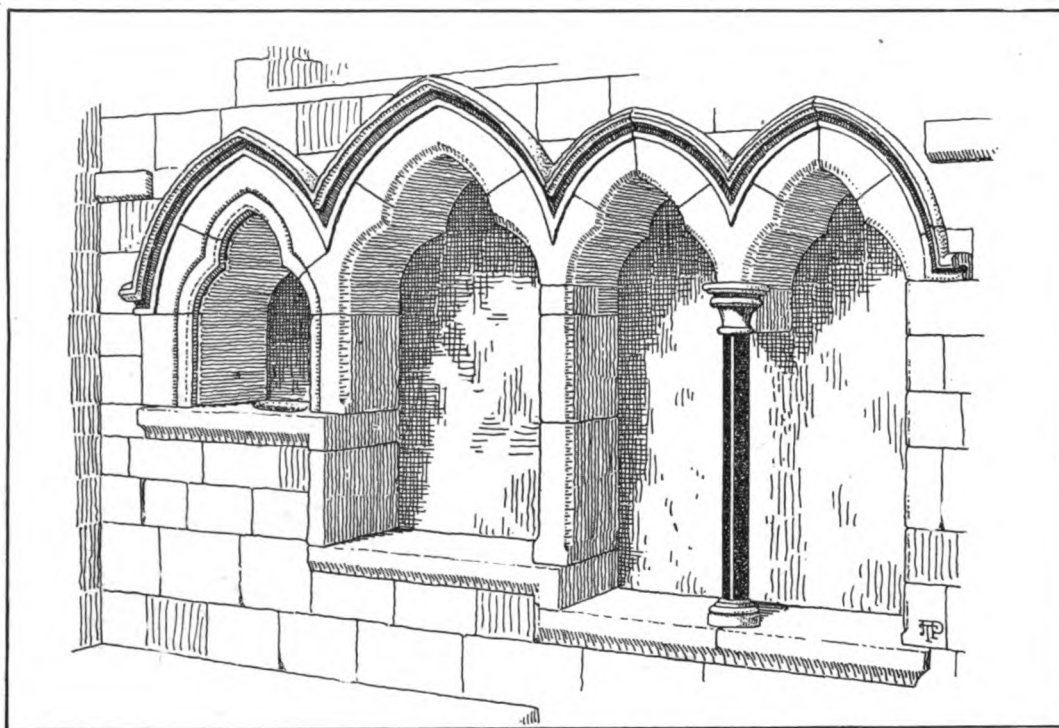
II — ST. MARY-IN-CASTRO, DOVER, KENT



III — SS. MARY AND CUTHBERT, CHESTER-LE-STREET, DURHAM



IV — ST. MARY STAINDROP, DURHAM

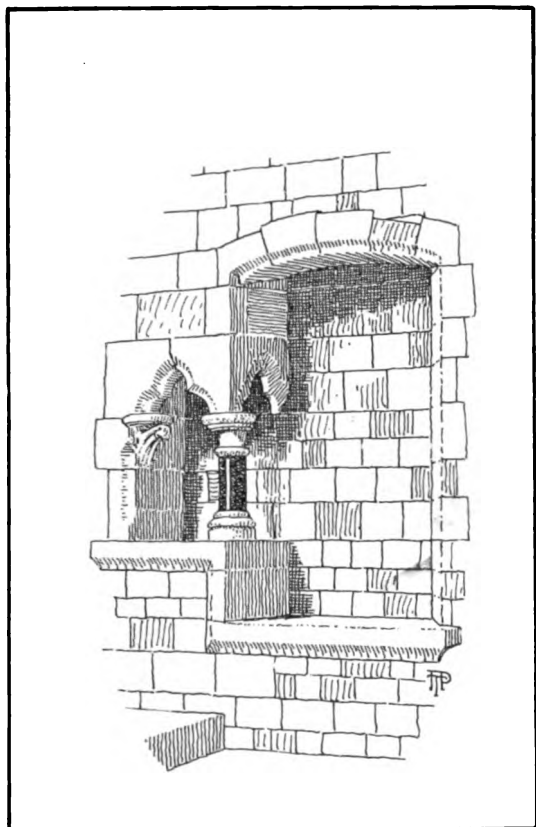


V — ST. ANTHONY THE MARTYR'S, ALKHAM, KENT

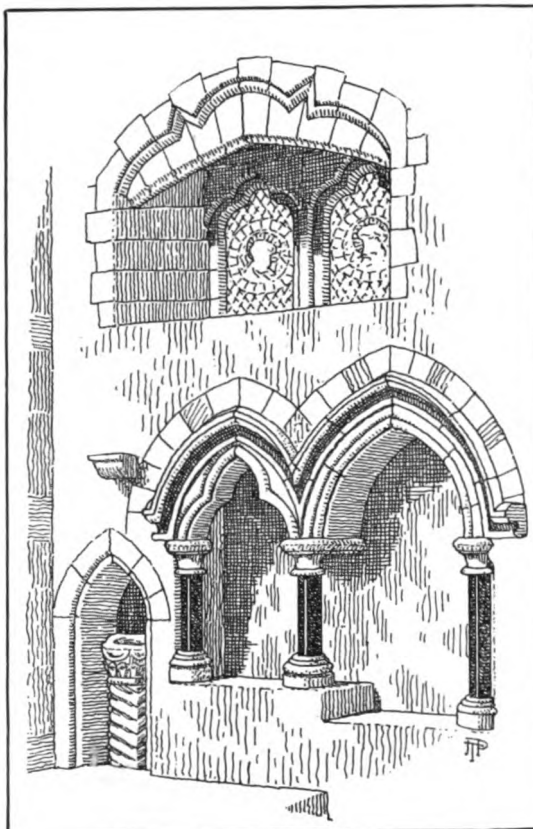
was the case with the somewhat early example from St. Mary-in-Castro, Dover (Figure II), as that church was attached to the Priory of St. Martin-le-grand, and was served by priests from that convent, and had been itself collegiate before that priory was founded. The sedilia here, however, only accommodated two priests, but in the church of St. Cuthbert, at Chester-le-Street, Durham, we find the full complement of seats of an early date all on one level (Figure III). This church was built on the site of an earlier one, which was one of the resting-places of the body of St. Cuthbert during its long wanderings, and for a time it was the cathedral church of the diocese, and in honour of such associations when it was rebuilt it was dedicated to St. Cuthbert and made collegiate. In another part of the same county, at St. Mary, Staindrop, we find sedilia of about the same date (Figure IV), but with the stepped seats of an ordinary parish church.

As an example of an extremely simple mode of grouping the seats, we give (Figure V) the sedilia from St. Anthony-the-

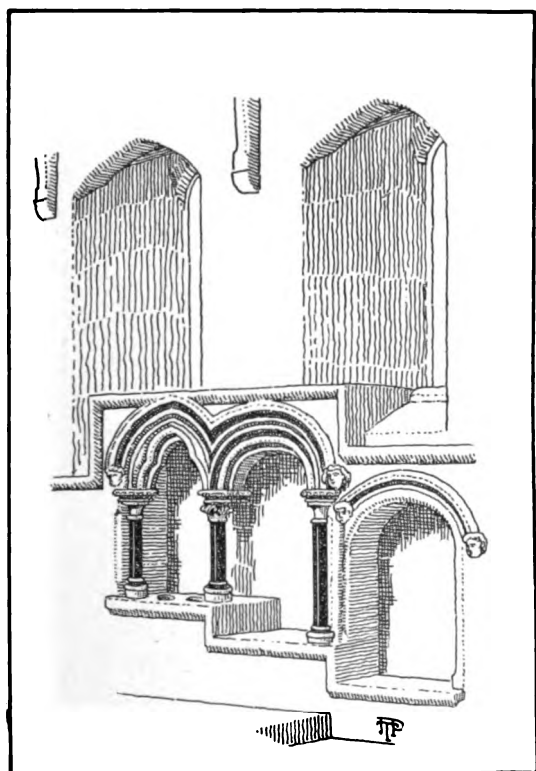
Martyr, at Alkham, Kent, where the higher seat for the priest is placed in a niche by itself and the seats for the deacon and subdeacon are made level and separated only by a marble column. The small church of St. Mary, Capel-le-Ferne, which was a chapelry to Alkham and served by one of its priests, has the simplest possible arrangement of a seat in an unornamented recess, to which the piscina is very prettily joined (Figure VI). In the adjoining Kentish parishes of St. Leonard, Deal, and St. Martin, Mongeham (Figures VII and VIII) we see an extremely simple yet beautiful arrangement of two seats only, the upper one for the priest with a cusped or more ornamental head to the niche and the lower one for the deacon with the arch more plainly moulded. The sedilia of St. Swithin, Sandy (Figure XI), of a later date, shows a design in which all the arches are alike and the only difference between the seats for the priest and the deacons being in their relative elevation. An unusual mode of grouping is seen in the early sedilia of St. Mary, Hayes (Figure X), where the seats are level, although the church is not



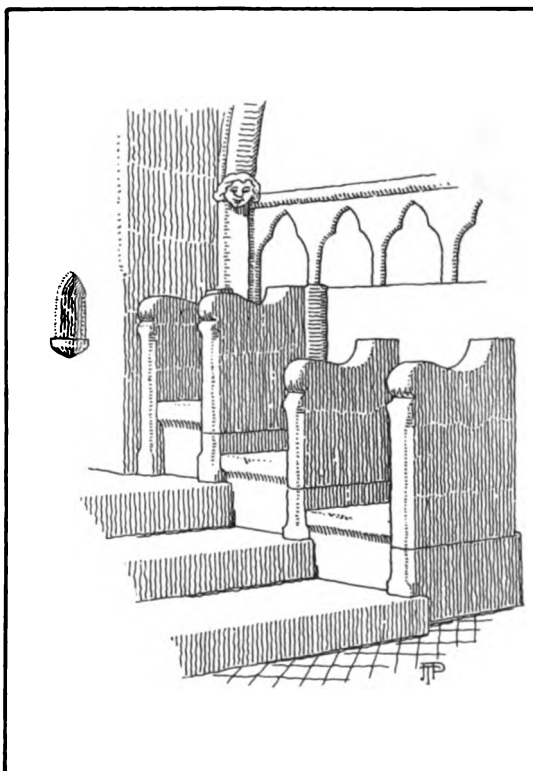
VI — ST. MARY, CAPEL-LE-FERNE. KENT



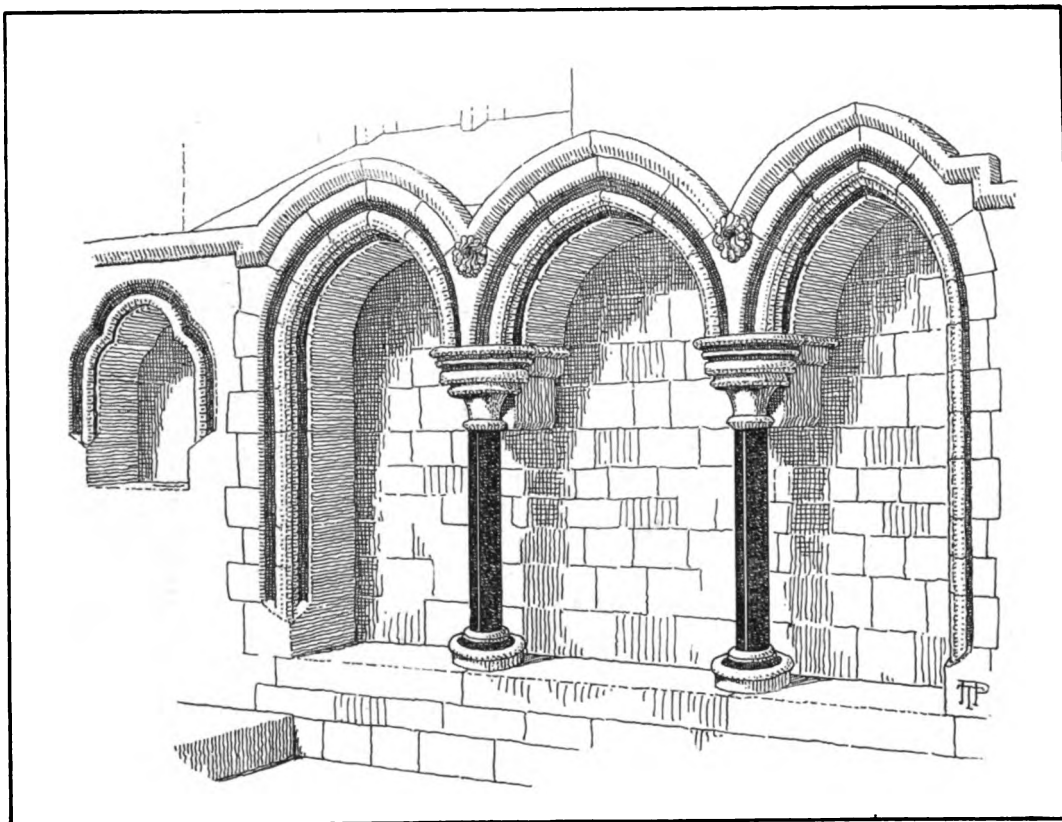
VII — ST. LEONARD, DEAL KENT



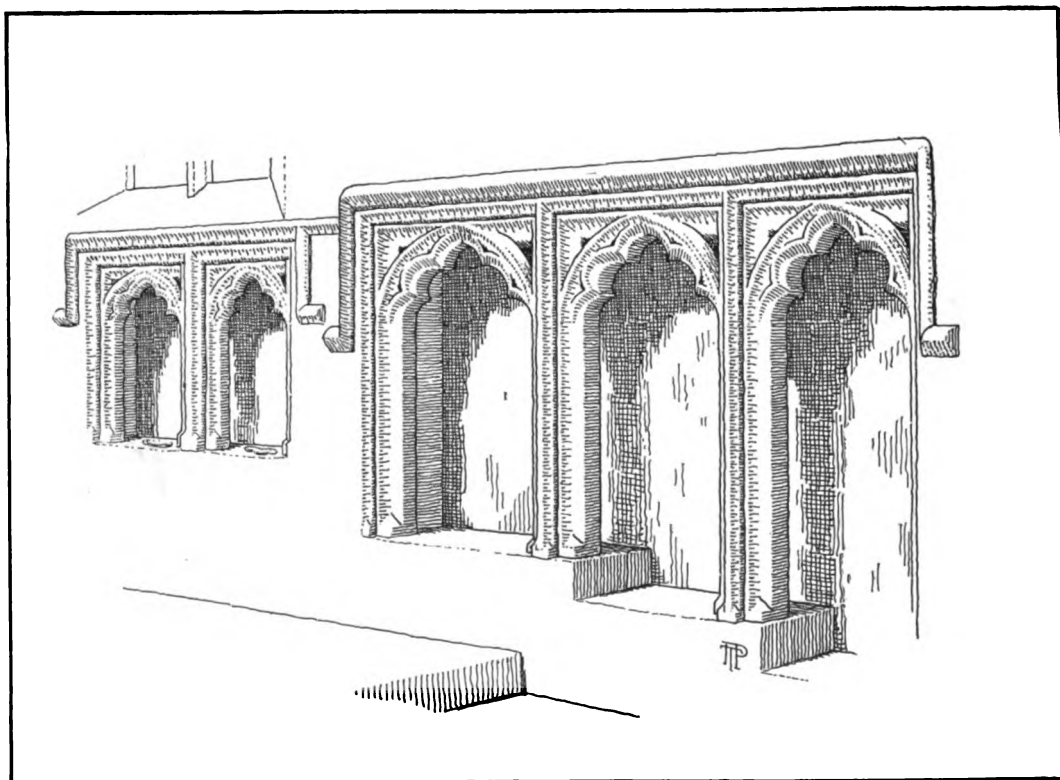
VIII — ST. MARTIN, MONGEHAM, KENT



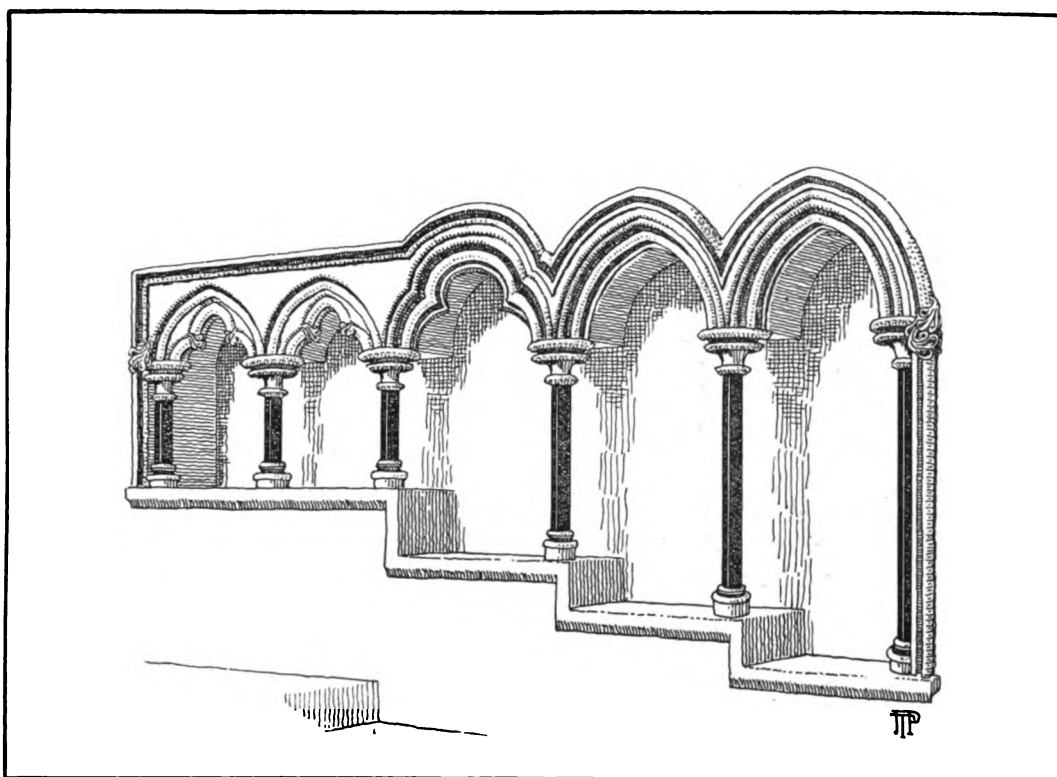
IX — ST. MARY, UPCHURCH, KENT



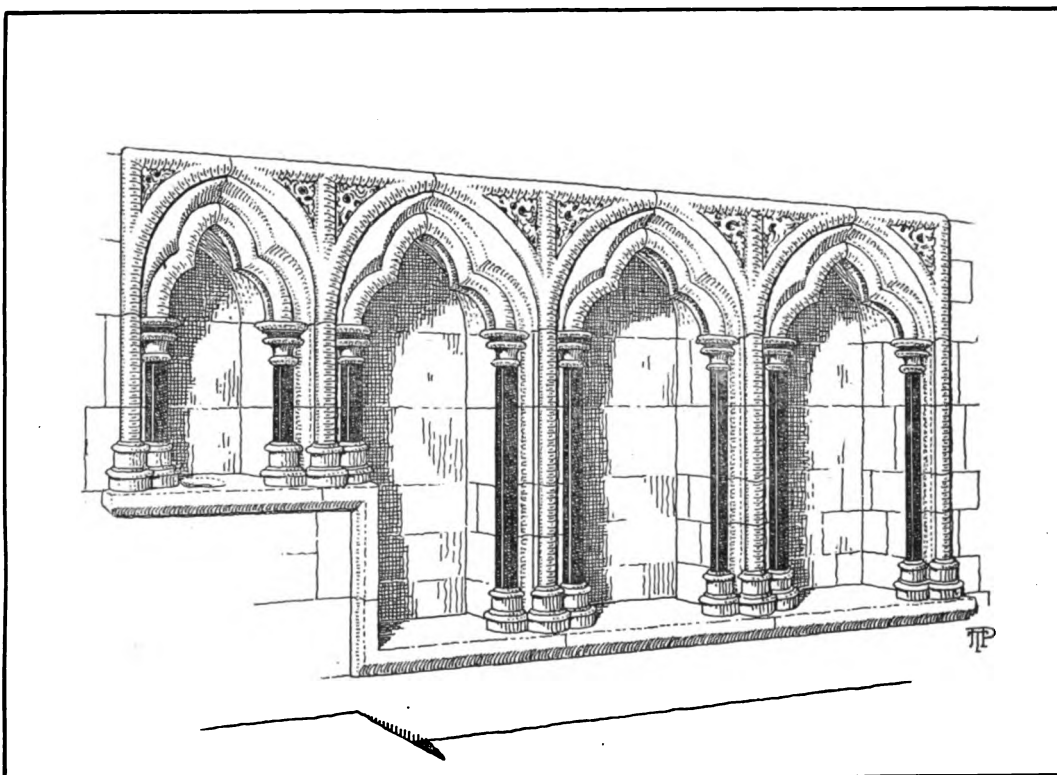
X — ST. MARY, HAYES, MIDDLESEX



XI — ST. SWITHIN, SANDY, BEDFORDSHIRE



XII — ST. PETER, IVER, BUCKINGHAMSHIRE



XIII — ST. MARY, LANGLEY-MARISH, BUCKINGHAMSHIRE

collegiate, and the central one is made the widest and looks the most important.

Sedilia were not, however, always placed in niches. Sometimes either the walls were not sufficiently thick to admit of this arrangement, or the aisles of the church were continued as far east as the chancel and there was no wall available. In very small churches the window sills, made flat and broad, often availed for the seat, or, as in the example we give from St. Mary, Upchurch, Kent (Figure IX), independent stone seats, like a series of chairs, were placed beneath the aisle arcade.

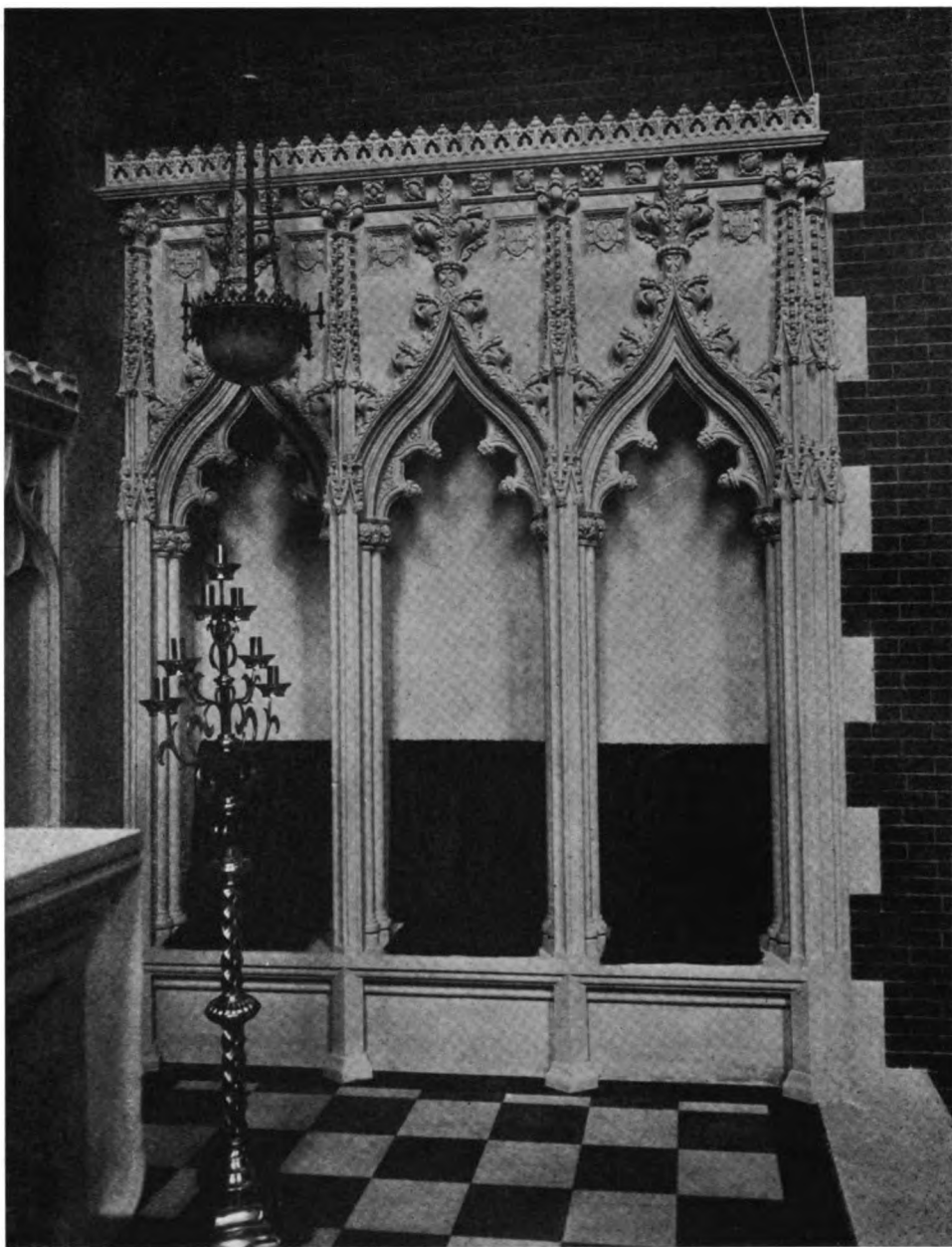
It will have been noticed in the illustrations already given that the piscina forms more or less an adjunct to the sedilia, although not always a part of the design or even of the same date, as at Deal; but it was a common thing to treat the piscina and sedilia as one composition and embrace them all in one group of mouldings.

A good early example of this treatment occurs in St. Peter, Iver (Figure XII), where three-stepped sedilia and a double piscina are arranged under five arches included within one hood-mould. Another example from St. Mary, Langley-Marish (Figure XIII), a little later in date, shows the architectural grouping more complete and with the arches all alike except that that to the piscina is smaller.

Some of the English cathedral churches present more ornate specimens of the treatment of the sedilia, such as the marvellous tabernacled design erected by Bishop Stapledon, at Exeter, which stands some fifty feet high, with the bronze shafts bearing the canopies resting on the backs of lions. But the examples we have given are more typical of the arrangements of an ordinary parish church, and show how well so simple a feature was treated by the mediæval architects.



A STAINED GLASS WINDOW
DESIGNED BY SIR E. BURNE-JONES



SEDILIA, CHRIST CHURCH
NEW HAVEN, CONNECTICUT
HENRY VAUGHN, ARCHITECT
JOHN EVANS & CO., SCULPTORS

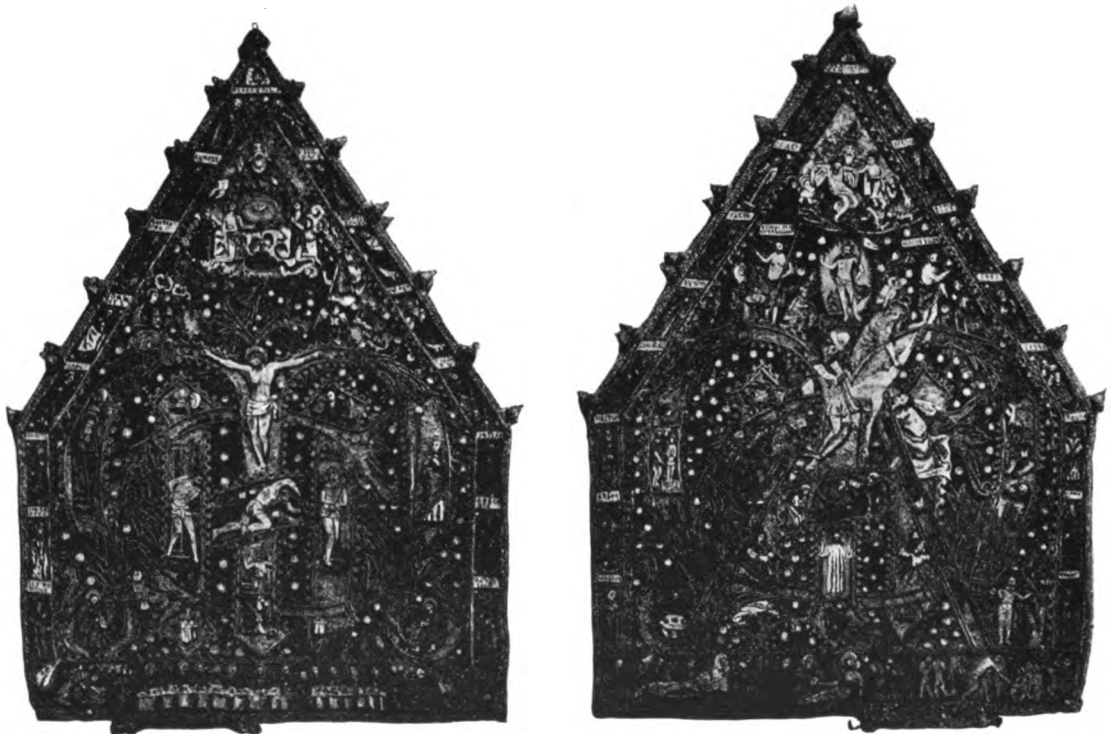
EARLY ECCLESIASTICAL FEATHER- WORK EMBROIDERY

By Gardner Teall

ONE of the most remarkable examples of ecclesiastical needlework extant is the mitre, almost in a perfect state of preservation, of Cardinal Alessandro de Medici (who died in 1605, just after his consecration as Pope Leo XI) deposited in the royal treasury of the Pitti Palace, Florence, where it may be seen by a special order, although very few persons, or students of this branch of ecclesiastical art, are aware of its existence and of its unique interest.

This mitre and its *infule* may well be regarded as a marvel of human ingenuity, for the entire surfaces are embroidered to enclose the separate areas of minute iridescent feathers of humming-birds, giving to the texture the effect of metallic lustres

which age has not materially impaired, a lustre brighter than the most sparkling enamels. This is the finer example of the only two known specimens of such work, as applied to ecclesiastical design. The other is in the Kunsthistorisches Hofmuseum, at Vienna, and I have failed to trace more than one other secular work akin to these, that of the embroidered shield of Philip II of Spain, with subjects from the Conquest of Granada (1492), the battle of Las Navas de Tolosa (1212), the battle of Lepanto (1571), and of the battle of Muhlberg (1547). This may be seen in the royal Armoury at Madrid. In Mexico, and possibly elsewhere, are a few very inferior imitations of this art, work of the early nineteenth century, but they cannot, in any



MITRE OF POPE LEO XI



INFULE OF THE MITRE OF POPE LEO XI
EMBROIDERED AGAINST A GROUND
OF IRIDESCENT FEATHERWORK
MEXICAN

sense, be confounded with that exquisite workmanship displayed in the mitre of Cardinal Alessandro.

The subject in the triangle of the apex is God the Father, above the symbol of the Holy Ghost, at the sides of which saints are kneeling; Saint Julian on the left, near a centred device.

The main subject, occupying two thirds of the mitre, is composed of the Corpus, with figures of Our Lord during other scenes of the Passion, and the two Marys. Bordering the band of the mitre is the subject of the Last Supper, and bordering the sides and top the Apostles and Disciples, with Saint Veronica's napkin at the extreme apex. The main subject is worked out upon a device composed of the symbolistic initials of I. H. S. and of C. M.

The back of the mitre is still more elaborate, the main subject being the Deposition from the Cross, above which is the Resurrection, while the border of the lower band has the Entombment, Adam and Eve, and Our Lord saving sinners from the jaws of hell. The border of the sides and top contains patriarchal figures.

The *infule* are especially beautiful, and although reversed in the photograph, the one originally hanging from the right-hand centre of the mitre depicts the Transfiguration, and that from the left, the Assumption, each bearing the motto, TUES GLORIA MEA and TUE EXALTAS CAPUT MEUM, in the old form, enclosing above and below the symbolistic I. H. S. within a glory.

Truly no other embroidered mitre is more rich in its pictorial or in its symbolistic art, and it has an unique interest in having been, beyond dispute, the work of Mexican-Spanish needleworkers of the latter part of the sixteenth century, whose consummate skill in feather-mosaic embroidery led the products of their industry to be eagerly sought by princes of the Church, though all of it but the examples cited seem to have disappeared. Indeed it is remarkable that the one under consideration should have survived the ravages of time and moth. Probably ecclesiastical articles thus embroidered were not

done to the especial order of any prelate, but, as in the case of the Vienna mitre, the arms of the ecclesiastic or of his episcopal see were superimposed afterward.

It is a matter of interest to discover Fray Geromino de Mendieta writing the following, at the close of the sixteenth century: "What seems to surpass the genius of man was the native art of producing, by means of feathers, the same results obtained by the best painters with their brushes and colours. Having nowadays had ample opportunities of seeing our works of art, the faculties [of the Amantecas] have been enlarged and stimulated, and it is a marvel with what perfection they exercised their art, so entirely new to us, and produced images and pictures worthy of being presented to princes, kings, and sovereign pontiffs." And from Fray Toribio de Montolina, as recorded in his "Historia de los Indios de Nueva España," we have it that the newcomers in Mexico from Spain or Italy remained openmouthed in amazement on seeing, for the first time, the exquisite work of the Amantecas who reproduced with facility and utmost perfection in feather mosaic any painting or design given them to copy.

There are extant a number of excellent examples of these pictures in feather mosaic, and probably from the earlier ones came the hint, fostered by Spanish friars, of applying the process to the adornment of parts of ecclesiastical vestments by the Mexican craftsmen who worked with incredible accuracy, quickness of perception, and dexterity.

The mitre in the Pitti Palace has also been ascribed to the possession of Pope Clement VII, who died in 1534, at too early a date for the production of featherwork of this excellence, which was not attained until the latter half of the sixteenth century. There is no documentary evidence extant to prove either ascription, but it seems thoroughly reasonable to assign it to Pope Leo XI.

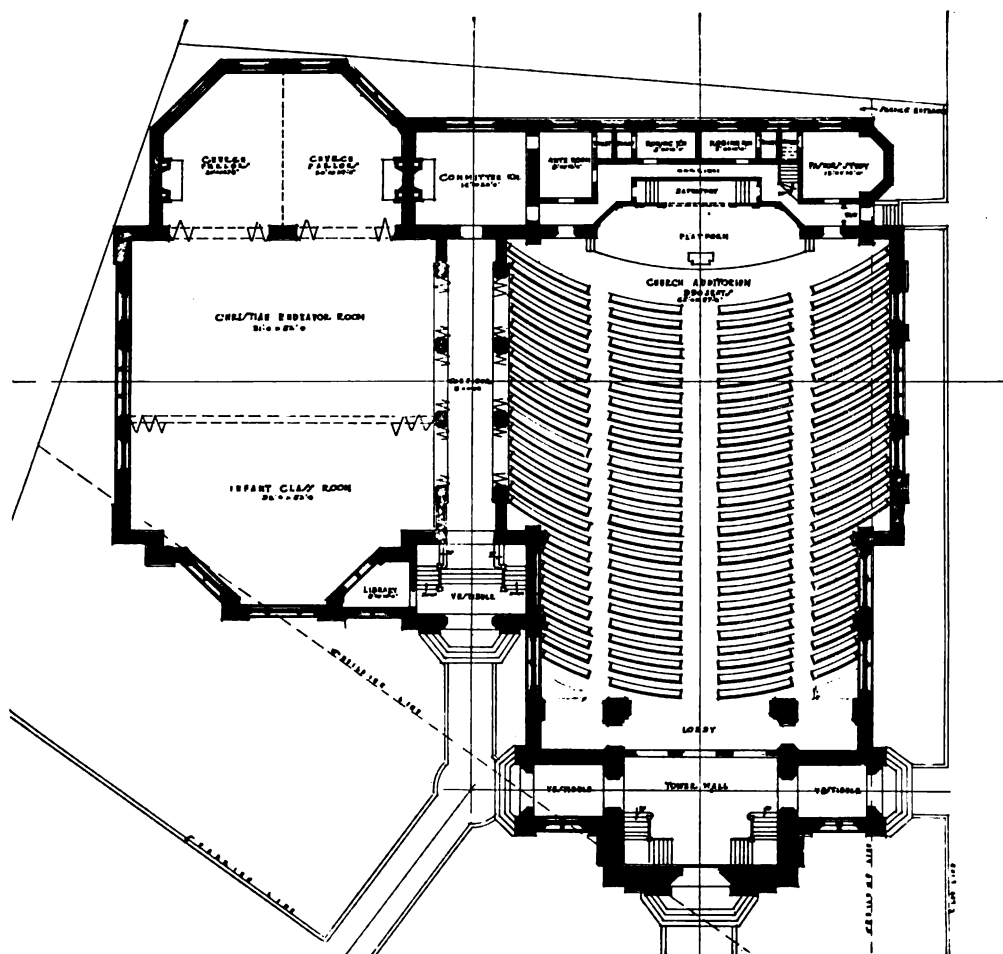
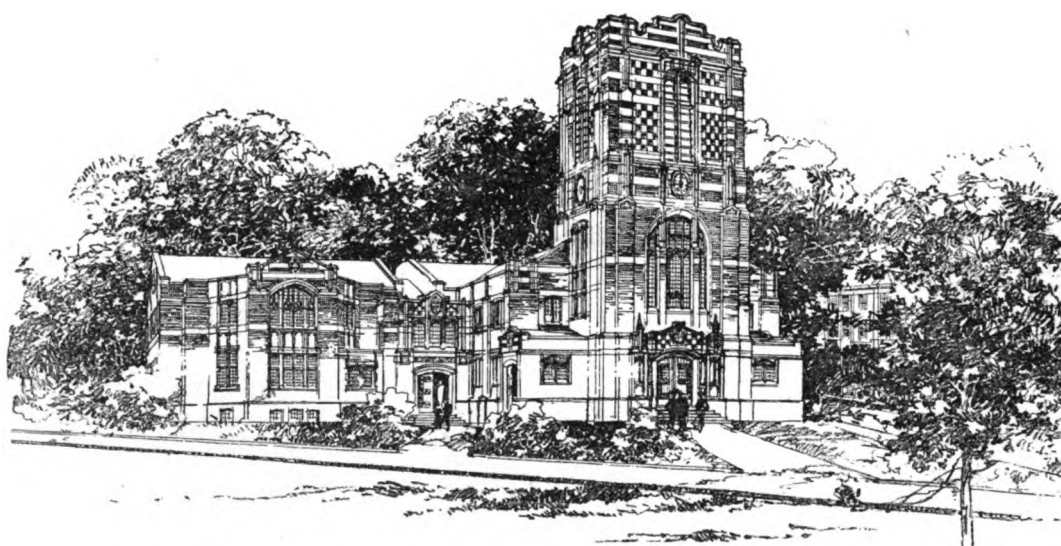
In connection with the subject it may not be without interest to call attention to a tiny triptych (here reproduced), wonderfully carved in openwork wood, the central

panel depicting the Crucifixion and the side panels four scenes from the Passion. Back of the carving is a groundwork composed of tiny iridescent blue feathers from the breast of a humming-bird, which gives the carving the effect of being placed on a ground of exquisite enamel of the finest

sort. This wonderful little triptych is almost overlooked where it is tucked away in one of the cases of the South Kensington Museum, London, but it is well worth careful study, and probably it can be placed as a work contemporary with the mitre of Cardinal Alessandro de Medici.



DEPOSITION FROM THE CROSS, WITH FOUR SCENES FROM THE PASSION ON THE SIDE PANELS
MINUTE WOOD-CARVED TRIPTYCH OF SPANISH WORKMANSHIP, LATE SIXTEENTH CENTURY
AGAINST A GROUND OF IRIDESCENT HUMMING-BIRD FEATHERS. ENCLOSED IN A FRAME OF SILVER
GILT, ENGRAVED WITH STRAP AND FOLIATE PATTERN; MEASURING THREE AND ONE EIGHTH INCHES
BY THREE AND ONE EIGHTH INCHES. IN THE COLLECTION OF SOUTH KENSINGTON MUSEUM, LONDON



IMMANUEL BAPTIST CHURCH, WASHINGTON, D.C., GEORGE P. HALES AND CALVIN KIESSLING, ASSOCIATED ARCHITECTS

THE CHURCHES OF HAMPSHIRE

By The Rev. S. E. Jeans, M.A., F.S.A.

✓

THAT our different countries show different characteristics in their churches must strike every tourist who uses his eyes to any purpose. He will probably note also that these local characteristics are largely determined by physical advantages or disadvantages. Northamptonshire and Somerset had the finest stone always at hand. Lincolnshire had not much stone and West Norfolk none, but they both had easy water-carriage from the midlands. Hampshire has very little stone better than chalk, and there was no Basingstoke canal in the church-building days. But it was, as it still is, the greatest of our forest counties and forest in Hampshire means — what it does not always in Scotland and elsewhere — abundance of the finest timber. Hence we should expect to find — as is really the case — that oak and chestnut largely take the place of oolite and limestone.

The immediate result of this is one of the features that will probably first strike a visitor — the comparative rarity and the small size of the towers and spires. Winchester looks charming from the railway, when the trees will let you see it at all, but the cathedral has only a square box where the tower should be; the one spire in view is modern; there is one good tower, but it is of the college, not of a church. Compare this with any famous city or town in the midland or eastern counties. Stamford, for example, has little more than a third of the population of Winchester, and six churches against thirteen or fourteen, but of five the towers show boldly up, and two have such noble spires as, with the exception of Salisbury, are not to be found anywhere south of London. Lofty towers cannot of course be built of wood, though wooden spires were sometimes set on them: apart from the constructional difficulties, the risk of fire would be too appalling.

But wooden belfries are very well suited to country churches in a hilly woodland county where even a lofty tower would seldom be visible far off, and they do in fact make a very picturesque feature. Travellers in Norway know from churches like Hitterdal and Borgund of what quaintness and boldness wooden churches are capable, and though Hampshire does not offer any rivalry to these, yet the variety of shape in the wooden towers and belfries and small shingled spires makes them a very interesting study. The original churches were no doubt in a great many cases built entirely of wood, and the wooden shell, more or less complete, can still be seen at the interesting old chapel of Mattingley, near Hook; at Hartley Wespall, a little beyond it; and at Crawley, west of Winchester. Five wooden porches are also a marked feature, of which one of the best is the fourteenth century north porch at Warblington near Havant.

Since Hampshire was the leading part of Wessex, which itself rose in the ninth century to be the leading kingdom, it might have been expected that the remains of churches built before the Conquest would be unusually numerous and important. This expectation is scarcely fulfilled, certainly not so much as in Sussex. Corhampton Church, however, in the Meon Valley, is known to almost all archæologists, and is figured in most handbooks of architecture. It is an admirable example of the use of stone ribs, perhaps the earliest of them, at any rate in the county. Corhampton has another very early relic, besides its walls. Inside the altar rails, though formerly it was worked into the altar steps, is a stone chair, which is thought to have been a *frith-stool*, or seat of sanctuary, like the more famous one at Hexham. There are some ten or twelve other churches which have remains that may



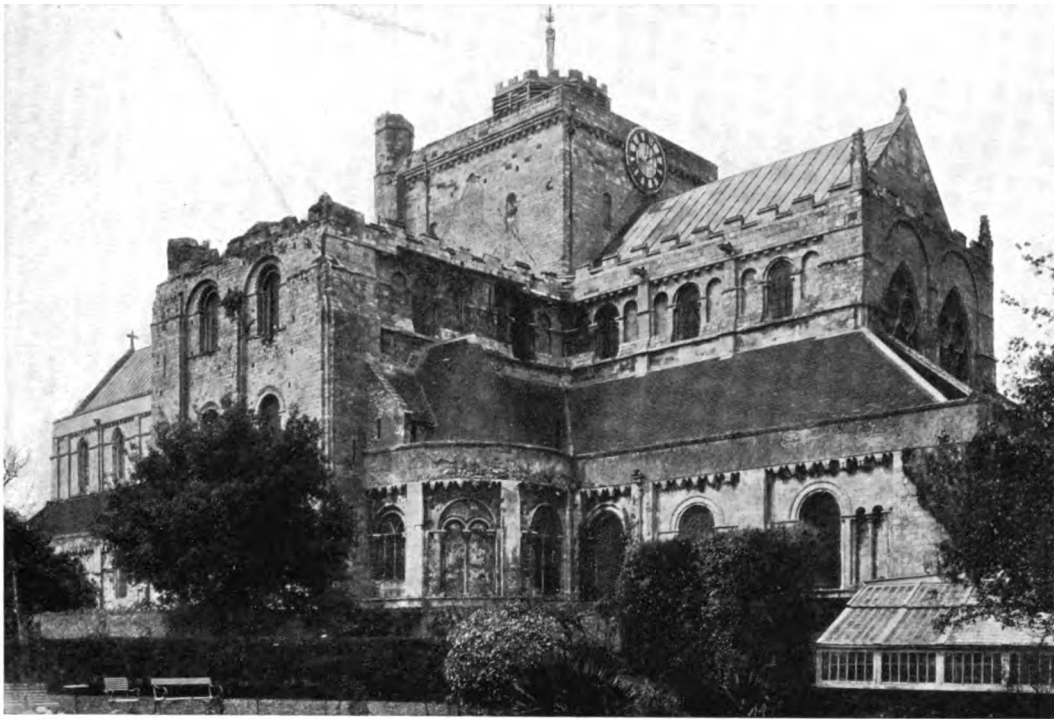
ST. CROSS CHURCH, WINCHESTER

with tolerable certainty be pronounced Saxon, but these for the most part do not differ from what may be found in most other counties. The most interesting are the very remarkable inscription over the transept arch at Breamore, the painted reliefs of the Crucifixion at Breamore and Headbourne Worthy, a very early stone rood at Romsey, and the headstone of Frithburga which a few years ago was used as a step for ringing one of the bells at Whitchurch.

Winchester being the capital city of the Norman kings of England, Southampton their chief port, and the New Forest their beloved playground, Norman architecture was sure to leave an unusually deep impression on Hampshire. But it did not apparently work so much by spasmodic influence here and there, such as bringing over Norman architects for churches of the seaports and market towns, which was seemingly the case in Sussex, as by creating the four great churches of the county: the Cathedral, St. Cross, Romsey Abbey, and Christchurch Priory. All four were, and to a large extent still are, pure Norman churches; churches which transplanted to English soil the wonders of Caen and Bayeux, of Fécamp and Jumièges.

We will begin with St. Cross, which is barely a mile from the Cathedral, and looks from the railway very like a smaller edition of it. If we could fancy Walkelin's nave stopped short at three bays and then finished with a decorated west front, and having a proportionate choir without the lady chapel, we should have the external appearance very fairly. Of course it was not built either as a parish or a monastic church, but as a noble college chapel for the famous hospital; it is now, however, also the church of the parish of St. Faith. This church, which was begun by the famous and lordly Bishop Henry of Blois, about 1136, and continued through the century, offers one of the most valuable studies in England of late Norman and Transitional work, and all the better because the cathedral is so near at hand for comparison. The problem of the curious triple arch at the angle of the south transept and the chancel has never been solved, but clearly it came from some change of purpose as to the form of opening that was required.

Romsey Abbey Church makes less show from the railway. Its low square tower looks not unlike those of the cathedral and St. Cross, but it once had an upper stage which was removed in 1625 and replaced

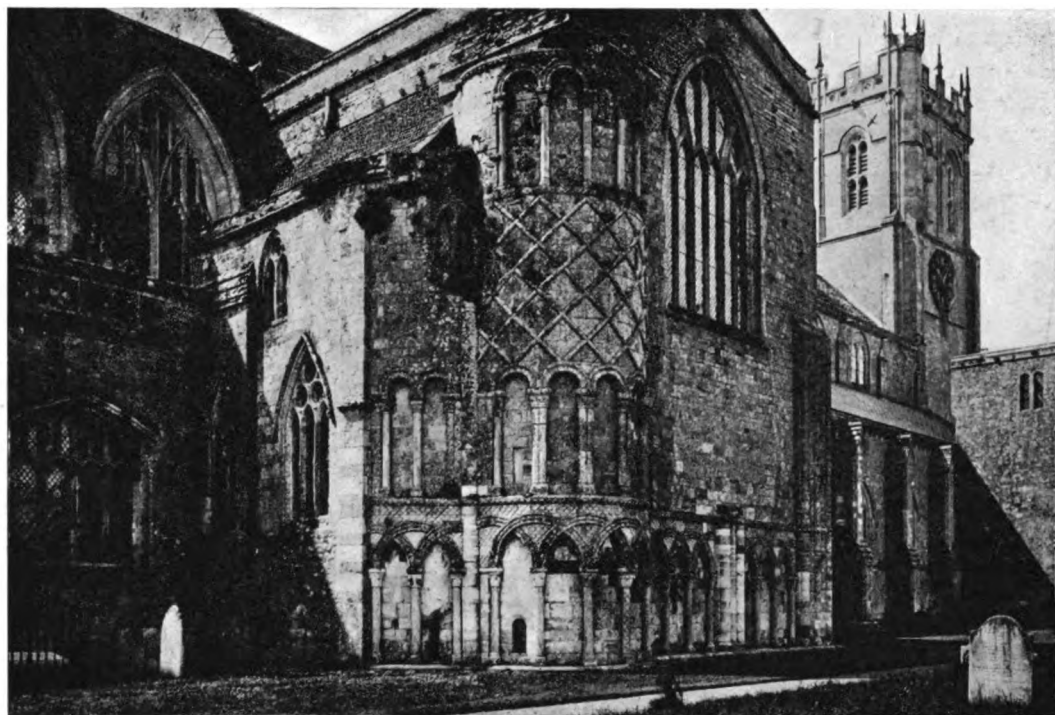


ROMSEY ABBEY CHURCH

by a huge wooden packing-case. This is not at all in the style of the quaint wooden belfries characteristic of the county, but much resembles the temporary "meat-safe" at Christchurch, Oxford, at which Lewis Carroll poked his fun some five and thirty years ago. Also it has been shorn of its detached belfry on the northeast side — so invaluable an adjunct to a great church without western or lofty central tower, and of the eastern chapel. This was remarkably dedicated conjointly to the Blessed Virgin and St. Æthelflæda, and had their two altars side by side. But the interior is almost beyond praise. It contains pure Norman, Transitional, and Early English work, all of the best and with very little of later insertion or alteration, and the noble Norman nave seems to melt gradually into the beautiful pointed work of the west end. The treatment of the arcade with the great circular column running up beyond the unusually lofty triforium is perhaps more akin to Norwich than to any other Norman church, with some resemblance also to Waltham, but the clerestory, which is carried on its

surmounting arch, is differently treated. The mouldings and capitals in every part are extraordinarily rich and pure; some good judges indeed consider Romsey, though only of the second rank in scale, the best study of Norman architecture as a whole to be found in all England.

The glorious Priory Church of Christchurch — or Christchurch at Twynham, to give it its full title — would alone give some rank to any county, but it again suffers from the apparently fatal inability of this county to manage a central tower. Christchurch, says E. A. Freeman, "of all churches in the world, asks for a central tower and does not get it." Freeman is within bounds in saying "of all churches in the world," for neither in England nor on the continent is there any other where the great parochial nave so much needs binding into unity with the large-windowed monastic choir by a central tower and far bolder transepts. There is a western tower indeed, and it is the biggest in the county, but it was built only shortly before the dissolution of monasteries, and — as if with a prevision of the coming change — is



CHRISTCHURCH PRIORY THRYNHAM

purely parochial in character. Moreover, placed where it is at the end of the huge building, with only a gable to mark a division in the enormous roof line, it gives a very old suggestion of a railway engine of the odd type, before the present swollen boilers and low smokestacks were introduced.

Christchurch also, therefore, though there is much to admire in detail in the exterior — especially the graceful arcaded Norman turret of the south transept, and the fine projection of the Early English north porch — has to depend for its fame mainly upon its interior. Its Norman nave is probably the work of Flambard, the great architect of Durham Cathedral; and to this is added on, without any attempt at smoothing the juncture, a rich and lofty choir, of about 1500, with a lady chapel just about a century earlier, at the east end. Christchurch has — alone in the diocese — two points of resemblance to the cathedral; first, the great stone reredos, the preservation of which is a piece of remarkable good fortune; and secondly, such a fine series of chantry chapels as would be unusual even in a cathedral church.

I have remarked in another place * on the difficulty of accurately placing Hampshire church architecture in a class list of the counties, because of the size and importance of its cathedral and three great churches, and the enormous gap that is left after them. In the eastern and mid-land counties every market town is pretty sure to have at least one fine church and often more. In Hampshire the towns are worse off than the villages. Even so venerable a place as Southampton has only one interesting church and that is not a graceful one. Portsmouth has only the not very large chancel of its old church; Andover church has been rebuilt; Fareham and Ringwood are almost all modern; Basingstoke has a town church of no great interest; Lymington church shows scanty traces of the quondam importance of the town; Petersfield has a good Norman chancel arch, but little else; Alton and Havant are perhaps the best of the market town churches. But there are two small

*“The Churches of Hampshire,” in “*Memorials of Old Hampshire*” (Bemrose’s Memorials Series), to which I must beg to be allowed to refer for some further details



ROMSEY ABBEY, NORTH TRANSEPT

minsters, both in remote villages some four miles from a station — East Meon and Kingsclere. East Meon church may boast the most satisfactory thing the county has to show in the way of a central tower (it is attributed to Bishop Walkelin, the builder of the cathedral transepts), though the spire has unhappily been rebuilt, and the whole church underwent a terrible "restoration" in 1870. Kingsclere Church also suffered from "restoration" in 1848, but it is still a good specimen of a severe later Norman building, with aisleless nave and massive central tower.

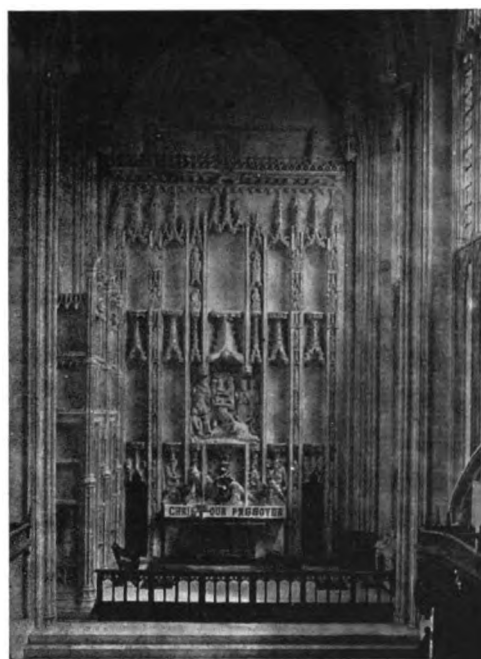
Now of course there are many objects of architectural and ecclesiastical interest dotted about here and there in places which deserve notice; for example, the Norman dedication inscriptions in Lombardic lettering at Warnford, the curious moulding of the chancel arch at Winchfield, the four graceful arches springing from each of the piers of the chancel arch at Barton Stacey, the wall paintings at Bramley, Catherington, and East Wellow,* the magnificent

*The wall paintings in the county have been exhaustively described by C. E. Keyser, F.S.A., in a paper in the "Memorials of Old Hampshire" volume already mentioned.

monument of the earls of Southampton at Titchfield, and the beautiful stone pulpit, approached by a staircase in the wall, at Beaulieu. This last, it must be remembered, was not a church pulpit, but the lectern of the abbey refectory, which is now used as the parish church. These, however, are not specially characteristic of the county, but there are two church adjuncts, one inside, one out, which seem justly to claim this attribute. These are the series of square black fonts and the churchyard yew-trees.

The black fonts are certainly a special feature, because while there are only seven in all England that are distinctly of this group, four are in Hampshire. The remaining three are in Lincoln Minster, at Thornton Curtis, in North Lincolnshire, and at St. Peter's, Ipswich. The Hampshire ones are in the cathedral, at St. Mary Bourne, near Hurtsbourne Station, in the already mentioned church of East Meon, half way between Petersfield and West Meon stations, and at St. Michael's, Southampton,—the church with the tall extinguisher spire.

The stone of which these fonts are made



REREDOS, CHRISTCHURCH

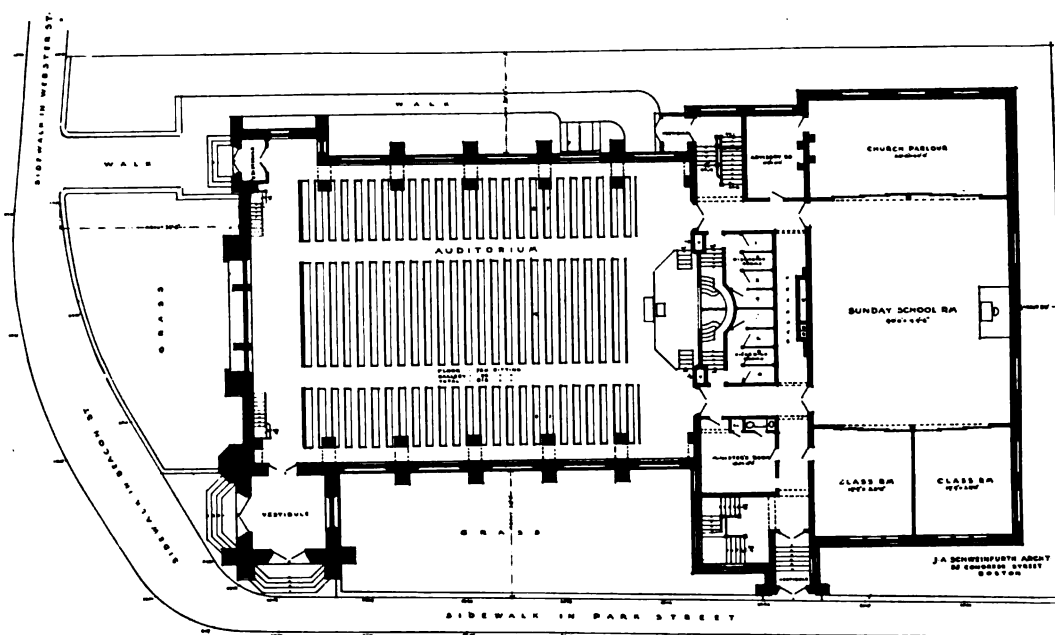
is so hard that the carving of figures perforce assumes the rudest archaic character, so that all old guidebooks assign to them a fabulous antiquity. It was Dean Kitchin* who first conclusively settled their date and origin. They are of a peculiar hard black limestone akin to marble, which was quarried on the banks of the Scheldt, near Tournai; and as the popularity of St. Nicholas (whose miracles are the subject of the cathedral font) only began in Europe at the transport of his relics to Bari, in 1087, and was little spread in England before the middle of the twelfth century, the series can hardly be earlier than the great episcopate of Henry of Blois (1129-1171). The best known of the series naturally is the one in the cathedral, but that in East Meon is almost as interesting. It represents the creation of Adam and Eve, the Temptation, the Expulsion from Paradise, and the Curse of Labour. The font at St. Mary Bourne, the largest of the four, has conventional vines and fleurs de lys, and pairs of doves drinking from a cup. St. Michael's font has three of the evangelistic symbols and some fearsome creatures grinning in medallions.

That churchyard yew-trees are a Hampshire specialty becomes obvious when we have found a noble veteran of the species in every third or fourth churchyard we visit. But why there is this abundance

is not clear. The theory which would make it a military order — to keep up the finest wood for the long-bow breaks down by there being usually one tree only, and by the churchyard being the very place where no one, not even the rector, could easily cut down the tree. The statute of 1307, *Ne Rector cemeterio destruat arbores*, is quoted by Gilbert White as showing that the planting of yews, the only tree likely to be found there, is of still earlier date. From its hardness, its evergreen quality, and its look of having put on mourning, it was a natural successor to the *invisae cupressus* of the Roman, and Hampshire soil and climate seem to have been specially agreeable to it. The great pyramidal yew at Twyford is probably the largest clipped tree in existence, but one gets a far nobler impression from the gnarled and shattered but free-limbed giants, such as the monarchs of South Hayling and East Tisted, which are found all over the county.

From this necessarily sketchy outline it will be seen that Hampshire has a good deal in all to show. Everybody who goes about English churches will be sure to have seen or to know something about the four great ones, but no one who cares about English church architecture can afford to neglect some search into those with no imposing exterior, hidden away sometimes in the most remote of villages.

*Journal of the British Archæological Association, i, 1.



PLAN OF GROUND FLOOR

BAPTIST CHURCH
BROOKLINE, MASSACHUSETTS
J. A. SCHWEINFURTH, ARCHITECT

EDITORIAL

ONE of the evidences of the renewed interest in the art of Christianity as opposed to that of paganism and in the ethical and economic conditions which made this art possible, is the widespread movement in the direction of what is called the Arts and Crafts revival. Of course much that bears the designation is not justly to be so called, but there is a great deal both in England and in America which is really worthy of the name. The underlying theory is, of course, that beauty is a necessity to civilised society, that beauty cannot be made by machinery, that the direct manual labour of man is honourable in itself, while it contributes this honour to whatever it fashions, and that the man or woman who does the fashioning should also do the designing, else, in varying degree he becomes, not a creator, an artist, but a machine.

This is sound doctrine both in æsthetics and in economics: a chalice, a window, a chasuble made by factory labour under factory conditions is no more a work of art than is a chromolithograph or a "stamped steel ceiling." Art is impossible unless you presuppose an artist, and an artist is one who both conceives and executes, while in the very mechanical imperfections of the true craftsman is a certain nobility that does not pertain to the infallible nicety of the unvarying machine.

Whether the public will, under the present dispensation, come to demand in secular things the beautiful products of the artist-craftsman in any such measure as to make "arts and crafts" profitable, without the cachét of a whimsical fashion, may perhaps be doubted, but however this may be, there is no question whatever that if the Catholic Church is true to herself she must come to rely so exclusively on the artist-craftsman for the innumerable things essential to her ceremonial that she alone, if she will, can make the movement a lasting success.

At present there seems to be a complete lack of sympathy between the Church and the "Arts and Crafts" movement. Inexcusable and unwholesome as is this condition of things it is not at all surprising. The fault lies on both sides: the Church, for several centuries utterly unable to command the services of true art-workers (since they did not exist), has fallen into the reprehensible "catalogue habit," ordering by number from the stock in trade of commercial purveyors of "Church Art," whose manufacturers came naturally into existence to supply the lack occasioned by the disappearance of the artist craftsman. We are not condemning these commercial institutions in the premises; but for them it is hard to see what the Church could have done, since there would have been no supply of any kind to fill an indestructible demand, while the products of these same commercial organisations did much during the debatable years of our late nineteenth century savagery to educate a public taste that had become vitiated to a point almost without parallel in history. The point is, however, that objects so conceived and so produced can be considered only as temporary expedients, admissible only so long as the nobler work of heart and hand is unavailable. It is quite possible that this condition still exists and that the members of the arts and crafts societies are incapable of meeting the demand as it must come from the Church, but at least she should make the effort to find out if this is so, and decline to accept commercial products, however well designed and accurately executed, until she has proved to her own satisfaction that the modern art-worker cannot rise to the opportunity she offers. This is just what the Church does not do, and so far as her own original action is concerned, the artist craftsman is nonexistent, for she still continues serenely contented with the catalogued products of the metropolitan dealers.

On the other hand, it is hardly to be wondered at that she does not besiege the arts and crafts societies with importunate demands, for with the fewest possible exceptions the members of these societies are as indifferent to the Church as she to them. They appeal to secular society with varied products ranging from filigree jewelry to bedspreads and fire-dogs and carved cedar chests, but chalices and candlesticks, chasubles and stoles, shrines and crucifixes are singularly beyond their purview. One may search every arts and crafts showroom and workshop in the United States without finding a single object intended for ecclesiastical use, and when such at last is discovered, ten to one it has been ordered by an architect and designed by him, and intended for some church that knows little about arts and crafts and cares much less.

Here we see still operative the curse of the nineteenth century with its silly pseudo-scientific contempt for matters of religion. The craftsman doesn't work instinctively for the Church, because he has either forgotten that there is such a force as Christianity operative in the world to-day, or else is allied with some one or other of the innumerable curious forms of Protestant sectarianism that teach that the only things God simply cannot stand in His worship are art and beauty as they manifest themselves in religious ceremonial. An automobile club trophy, a loving cup for a commercial travellers' association, a set of illuminated resolutions for a shoe and leather banquet, these are practical matters that appeal to an appreciative public, but a pyx, an altar frontal, a sanctuary lamp, a carved wood lectern,—“what are they, anyhow, and how would you go to work to design and make them?”

The fault then is, as we say, about equally divided between cleric and craftsman; in some way they must be brought together, but how? First of all must the craftsman realise the vast field the Church opens to him both artistically and in point of financial returns, and convince himself, if he can, that this same Church is a divinely ordained and entirely indestruc-

tible institution to which art is an absolutely indispensable adjunct. If he cannot do this, if he feels that in serving her he is pandering to the fancies of a dead superstition, then it is of no use for him to go further in his quest, for art without faith is as vain as faith without works. If he succeeds in obtaining this spiritual enlightenment and in divorcing himself from his inherited 'ism, then he will have to search through museums and libraries for the great models of mediævalism and on them base his first efforts towards the rebuilding of a noble and moribund art. There is no lack of such models, for the “minor arts” developed by the Catholic Church are equal in honour with the “major arts” of architecture, painting, sculpture, and music. With the inspiration of faith and the impulse of exquisite mediæval masterpieces let him then go on to produce some object, however small it may be, and from this beginning much may easily develop.

If the Church meets the worker half way, this must be of necessity. Not only have we acquired a new view of the significance of art, its relation to the Church and its place in the scheme of civilisation, we are also coming to realise that where religion is concerned, the best we can do is only too inadequate. Nothing that man can offer, whether of service or of gifts, is meet for its exalted end, but by some mystery beauty and the faithful labour of heart and hand may consecrate even the meanest things: when these are added a clod of wood or knob of metal or block of stone may become sanctified in a way, but if this is to be, then the driving power must be sincere faith and the passionate desire for humble service. Without them splendour and richness and elaboration are worse than useless. So the Church is not at liberty to content herself with the showy products of commercialism, however sumptuous they may be in their superficial aspect; a machine-made chalice or a statue carved by contract labour is not an offering worthy of God: far better is the roughly fashioned product of the craftsman if it is hammered out in love and faith and

done as well as may be at his hands. This fact the Church knows with perfect certainty: let her act on this knowledge, finding amongst the sincere craftsmen of the time those who can serve her in all the arts, and so brighten her sanctuaries.

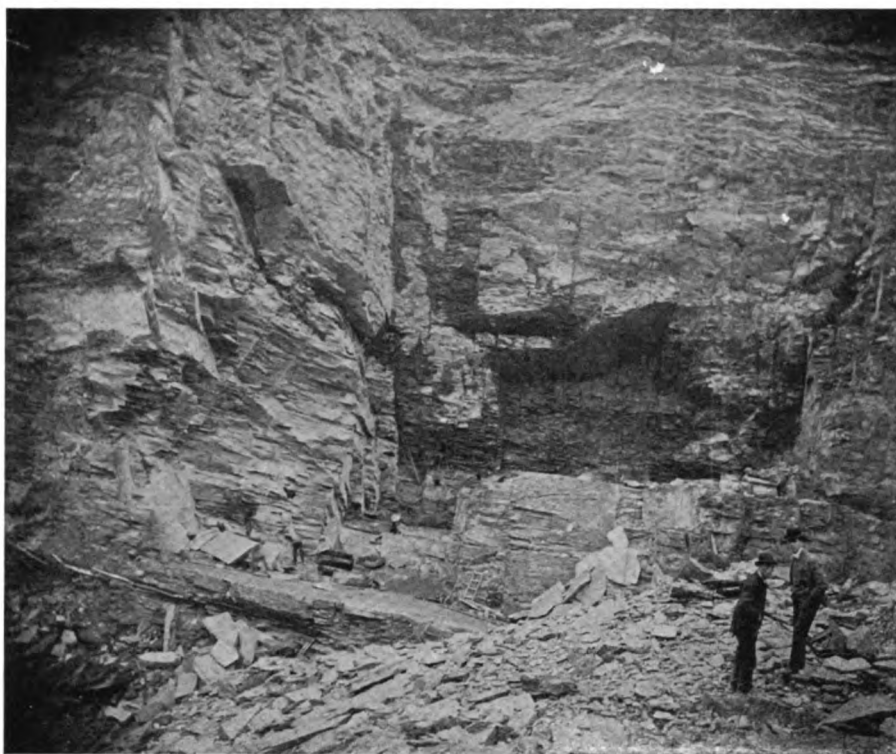
The arts and crafts societies of this country possess workers in all the necessary arts: in gold and silver and in brass and copper and iron; in wood and stone, in jewels and glass and leather; there are to be found embroiderers and lace makers,

illuminators and tile makers and mosaicists and painters; if they will but realise that by its very nature the Church is the greatest power to-day for which they can work, that the field she offers is the broadest, most inclusive, and fascinating, and that she is the most worthy of service of the powers that be, and if they will put this knowledge into practice, very certainly the demand for their services will be instant, gratifying, and even overwhelming in its enthusiasm.



REREDOS, CHAPEL OF ST. ISIDORE, DOWNSIDE ABBEY

"NEW ENGLAND" QUARRY, NORTH POULTNEY, VERMONT



ANY housewife can mix and bake liquids and solids in such a way as to make a palatable (?) dish; so, also, the artisan can mix and bake clay and water (and colouring matter) to make a temporarily passable (?) appearance.

But as the original mixture in each case is wet, so, in each case, the baking process dries out the liquids, leaving the cooked materials porous and ready to absorb, the moment they come in contact with moisture.

Such absorption may not be detrimental if the material is not subjected to frost; but if freezing does take place, the inevitable result is disintegration.

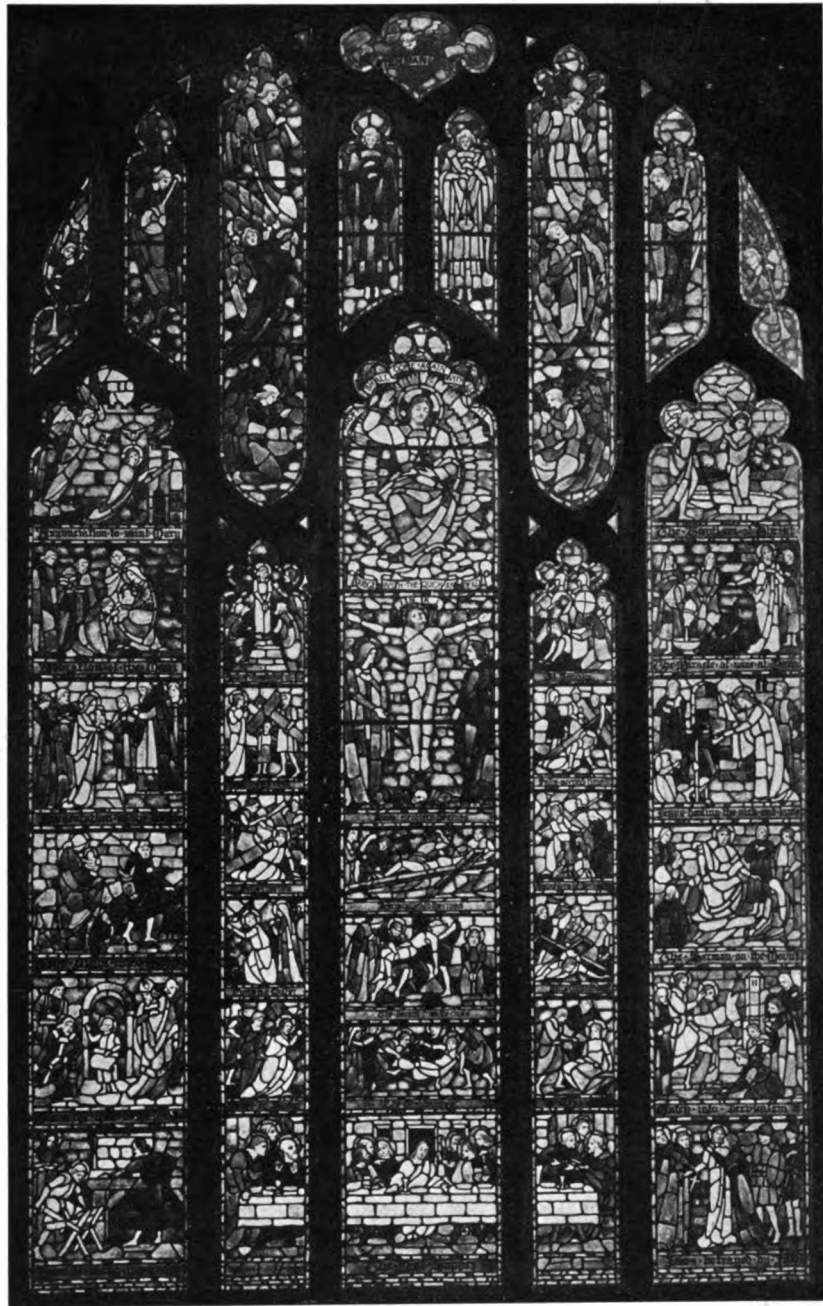
Above is a picture of a section of the pit in one of The Mathews Slate Company's quarries; and to those versed in quarry

lore the laminations (accrued from the deposits of the Paleozoic Age), are readily discernible. Even the layman will readily appreciate the tremendous pressure to which this rock has been subjected.

Such pressure necessarily renders it so nearly impervious to moisture as to absorb but one fortieth of one per cent (0.024%) of moisture under the severest tests. (Nineteenth Annual Report of the U. S. Geological Survey.)

This non-absorptive feature, and their great natural strength, are what endow good roofing slates with their extraordinary weather and wear resisting qualities. Mathews Slates have the added advantage of fine natural colours, which aid materially in characterising any building upon which they are laid.

v



CHANCEL WINDOW, EMMANUEL CHURCH, NEWPORT, RHODE ISLAND
MADE ON THE LINES OF EARLY FRENCH GLASS

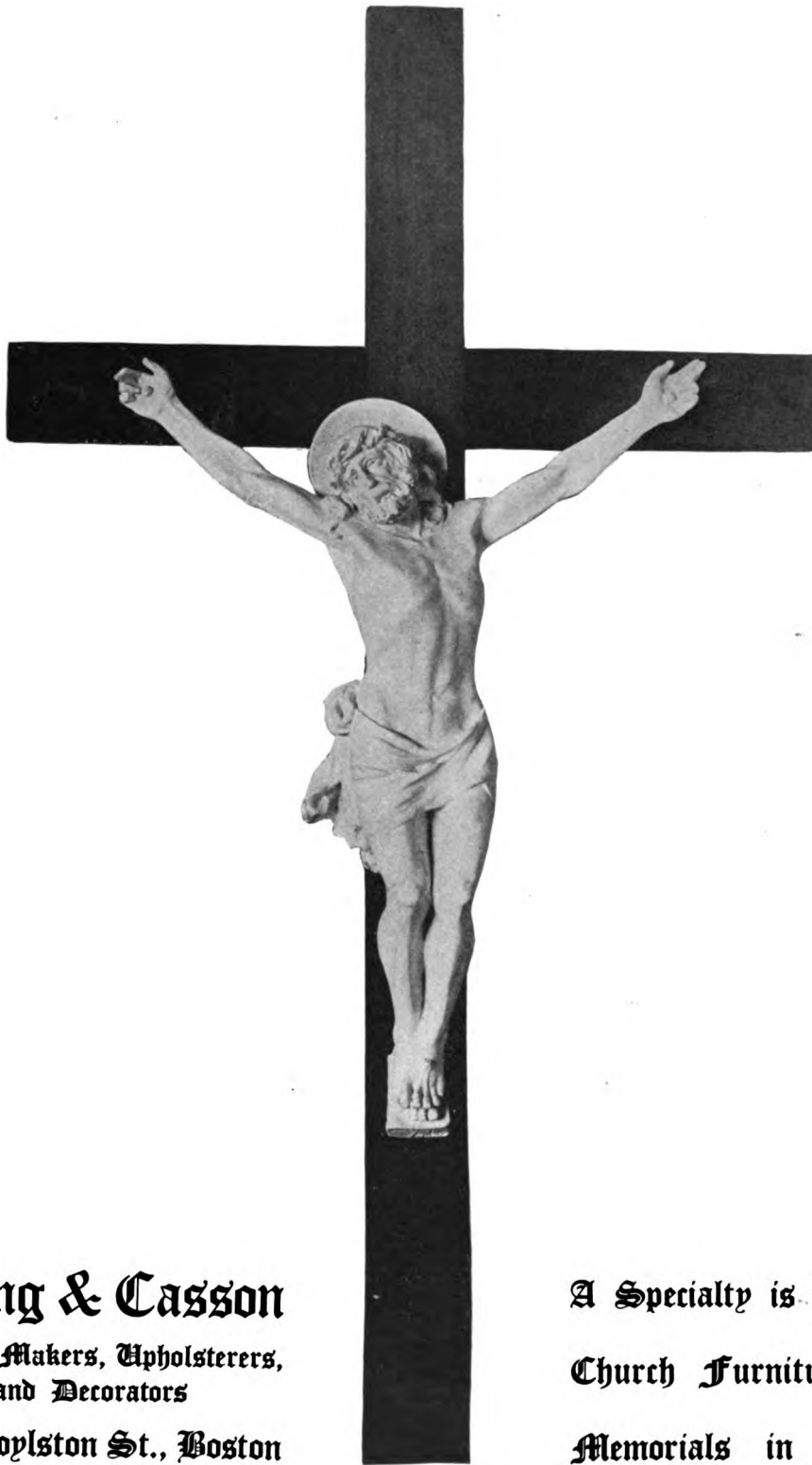
The · Harry · Eldredge · Goodhue · Company

Twenty · three · Church · Street · Cambridge · Massachusetts

Stained · Glass · Windows · Designed · and · Executed · in · accordance · with · the
principles · of · the · best · work · of · the · Old · World

No · opalescent · glass · used · in · the · making · of · Memorial · Windows

Christian Art

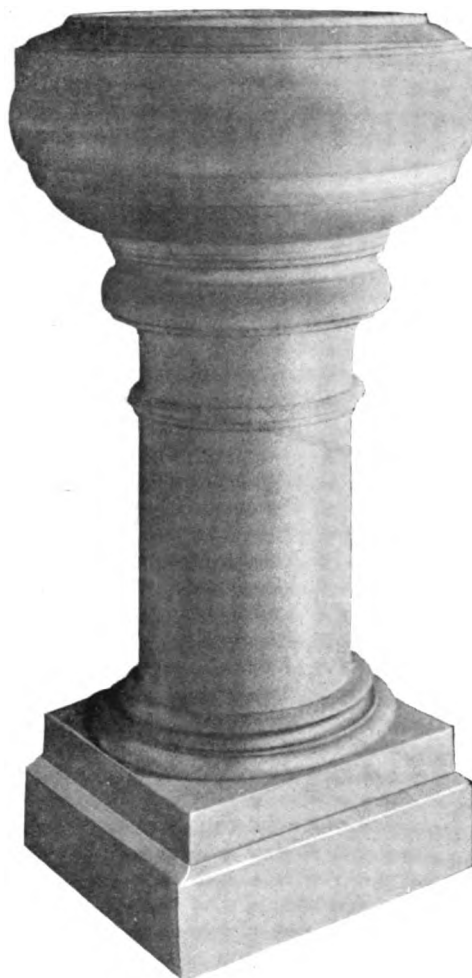


Irving & Casson
Cabinet Makers, Upholsterers,
and Decorators
150 Boylston St., Boston

A Specialty is made of
Church Furniture and
Memorials in Wood

Christian Art

*Two fonts designed and executed by
J. Franklin Whitman Company*

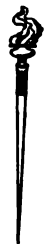


The following is a list of the most important ecclesiastical work we have done in the last twelve years :

St. Timothy's Church, Roxborough, Phila.
Christ's Reformed Church, Annville, Pa.
Zion Lutheran Church, Lebanon, Pa.
St. James' Church, Philadelphia, Pa.
Church of the Epiphany, Philadelphia, Pa.
St. Luke's Church, Germantown, Philadelphia, Pa.
St. Michael's Church, Germantown, Philadelphia, Pa.
St. Andrew's Church, Philadelphia, Pa.
St. Mark's Church, Philadelphia, Pa.
St. Mary's Church, Philadelphia, Pa.
St. Monica's Church, Philadelphia, Pa.
St. Peter's Church, Philadelphia, Pa.
Church of the Immaculate Heart, Overbrook, Phila., Pa.
Patterson Memorial Church, West Philadelphia, Pa.

Eighteenth Street Presbyterian Church, Philadelphia, Pa.
St. Gabriel's Church, Philadelphia, Pa.
St. Elizabeth's Church, Philadelphia, Pa.
Church of the Resurrection, Philadelphia, Pa.
Church of the Immaculate Conception, Jenkintown, Pa.
St. Paul's Church, Baltimore, Md.
St. Paul's Church, Pittsburg, Pa.
Trinity Cathedral, Cleveland, Ohio.
Trinity Church, Geneva, N. Y.
St. Patrick's Cathedral, Harrisburg, Pa.
St. Patrick's Cathedral, New York City, N. Y.
St. Luke's Church, Scranton, Pa.
Martin Maloney Chapel, Spring Lake, N. J.
St. Peter's Church, Reading, Pa.

CARVERS &
MODELERS
CASTERS IN
PLASTER
PAPIER-MACHE
CEMENT
CARTON PIERRE
BRONZE




STVDIOS
OF
J-FRANKLIN WHITMAN CO.
INCORPORATED
DECORATIVE SCULPTORS
Twelfth, Hamilton and Noble Sts. PHILADELPHIA, PA. 235 East 41st St. NEW YORK CITY



MANTELS
ALTARS
PVLPTS AND
FONTS
IN STONE & WOOD
MANUFACTURERS
OF
ART MARBLE

*In each issue of this magazine we illustrate in our advertisement work we have executed
and built in churches and religious edifices throughout the United States*



HEINIGKE AND
MOSAIC WROUGHT
MAKERS OF A E

BOWEN STAINED
GLASS WORKERS &
AORIAL WINDOWS

24-26 EAST 13 ST

NEW YORK

OTTO HEINIGKE
O W HEINIGKE

TELEPHONE
762 5707



GRUEBY FLOOR TILES

FOR

Churches, Terraces
and Floors of all kinds

Our floor tiles are made of various shapes in dull greens, yellows, blues, grays, and reds, at a high fire. Made of a vitreous clay they are guaranteed to be harder than marble and very durable.

Designs and samples submitted upon application.

Gold Medals:

Paris, 1900 St. Petersburg, 1901

Highest Award:

Buffalo, 1902 Turin, 1902

Grand Prize: St. Louis, 1904

Grueby Faience Co.

8 and First Streets

Boston : : Massachusetts

Carved Ecclesiastical Furniture in America

Those who are familiar with and competent to judge the designs and execution of our ecclesiastical furniture regard our product in this line as rivaling those fine examples found in the famous Churches and Cathedrals of the Old World.

As specialists in all the periods of Gothic, as well as the other styles of religious architecture, we are, upon request, prepared to furnish designs and submit estimates for the complete equipment of Sanctuary, Chancel, Sacristy and Chapel.

Pews	Clergy Stalls	Rood Screens
Choir Stalls	Credence Shelves	Altar Rails
Altars	Religious Statuary	Pulpits
Prie Dieux	Rood Beams	Fountains, etc.

American Seating Company
Designers and Builders of Church Furniture

CHICAGO	NEW YORK
90 Wabash Ave.	19 W. Eighteenth St.
BOSTON	PHILADELPHIA
70 Franklin St.	1235 Arch St.

Shops: Manitowoc, Wis.



HUGH CAIRNS

ARCHITECTURAL
SCULPTOR

Modelling, Stone and
Wood Carving

**Fenway
Studios**

30 Ipswich Street
Back Bay, - Boston, Mass.

Sculptor of statues on
Trinity Church, A. C.
Burrage residence,
Penn Mutual and
State Mutual buildings

CHURCH WORK
A SPECIALTY

Angel for St. Vincent's Church
So. Boston, Mass.
Maginnis, Walsh & Sullivan
Architects

Stained Glass Windows



Treated in the Incomparable
English Antique Style

✱ ✱ ✱

Mayer & Co. of Munich
and London
47 Barclay Street, New York

We invite correspondence concerning proposed Memorial Windows



Our Studio

RECEIVED THE

Grand Prize

and Four Gold Medals
at
the recent World's Fair

We make a Specialty of
GENUINE ANTIQUE
GLASS WINDOWS

Copies of Old Windows
faithfully executed. For
Prices and Photographs
write to

**The Von Gerichten
Art Glass Co.**

COLUMBUS, . . OHIO



HUNT & WOOLLEY

Silversmiths

79 Chestnut St., Boston

(Members of the Boston Society of Arts and Crafts)

Designers and Makers of Ecclesiastical articles in gold, silver, bronze, etc. The above-named craftsmen devote their experience of many years especially to the production of hand-made articles in precious and other metals for Church use and adornment. They will be pleased to submit designs and estimate upon request, or give estimates upon designs supplied. They refer by permission to Ralph Adams Cram, Esq., of the firm of Cram, Goodhue & Ferguson, Boston and New York.



Chalice and Paten for Hankow, China

Executed by Arthur J. Stone, from design by Mrs. D. D. Addison

Memorial Windows

EXECUTED IN

English Antique

OR

American Mosaic

Lecterns and Fonts, Tablets in
Bronze, Brass Crosses

COLGATE ART GLASS CO.

318 WEST 13th ST., NEW YORK CITY

ESTABLISHED 1849

Ecclesiastical Designing

Illumination in colours and burnished gold leaf, suitable for certificates, testimonials, booklets, or selected sentiments. Coats of Arms.

MRS. D. D. ADDISON

2 Parkman Terrace, Brookline, Mass.



The Society of Arts and Crafts

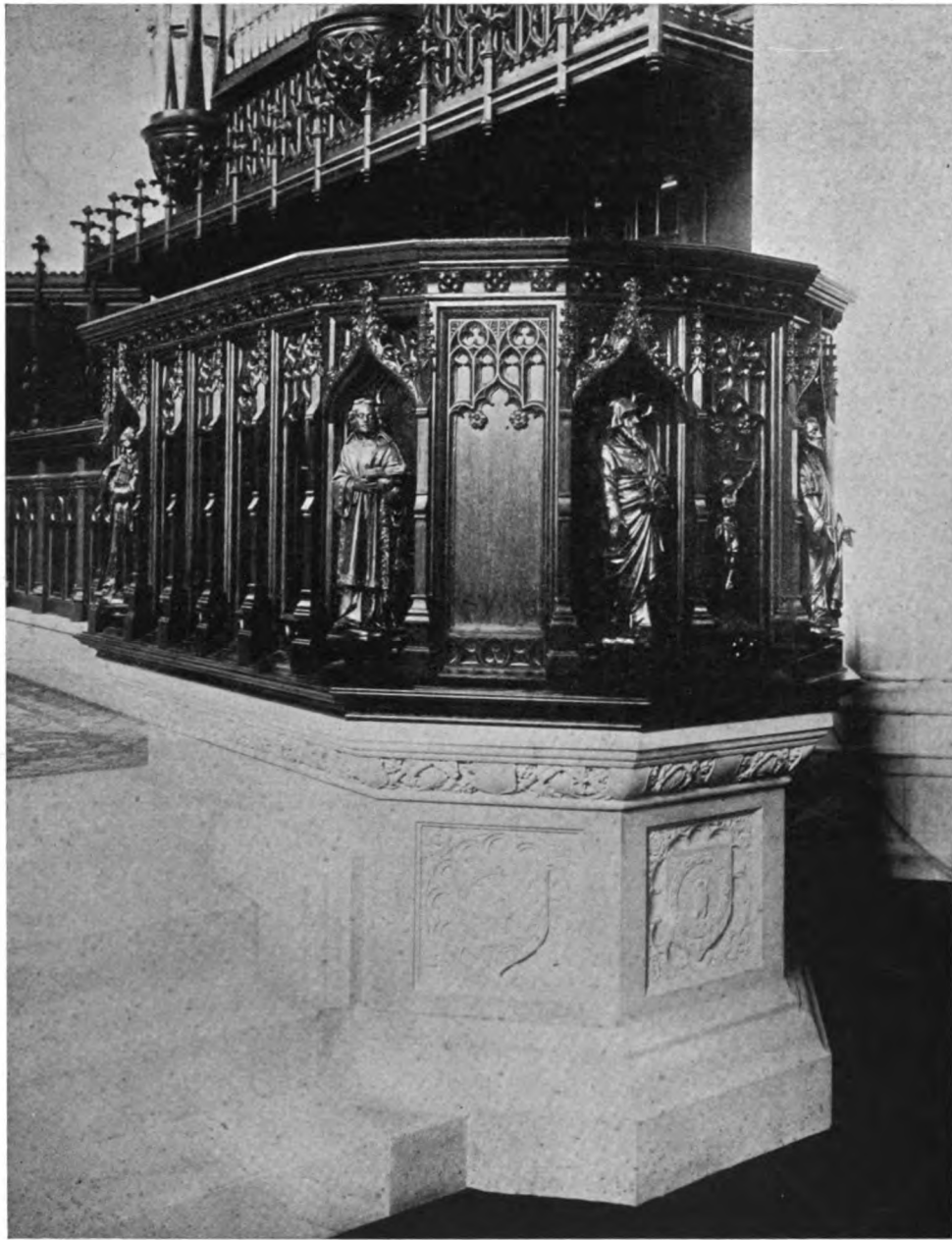
offers its facilities to those seeking, for Church Decoration and Church Service, articles bearing evidence of the thought and care of individual artists.

The Society has among its members designers trained for this class of work and craftsmen capable of carrying out the simplest or the most elaborate design with intelligence and feeling.

Those in search of individual work of good design carried out by sympathetic yet skilled craftsmen—a combination not often achieved in these days—are invited to correspond with the Society.

The Society of Arts and Crafts :: 9 Park St., Boston, Mass.

Christian Art



PULPIT, EMMANUEL CHURCH, BOSTON

HENRY VAUGHAN, ARCHITECT

JOHN EVANS & CO., SCULPTORS



JOHN EVANS & CO., 77 HUNTINGTON AVENUE, BOSTON

Christian Art



CADET BARRACKS, U. S. MILITARY ACADEMY, WEST POINT

*All stone trim above first story in concrete stone by **ECONOMY MANUFACTURING COMPANY, NEW HAVEN**, including 103 foliated and grotesque bosses, and two canopies, faintly shown in illustration. This building is thought by many to be a remarkable illustration of good Gothic work*



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York

or to Messrs. Spaulding & Co., Chicago, Ill., Representatives for the Middle West

**English
Stained Glass**



Mosaics



Memorial Tablets



Brasswork



**Heaton, Butler
& Bayne**

Glass Painters by appointment to
His Majesty King Edward VII.

Christian Art

CONTENTS FOR MAY

ST. AUGUSTINE	ADDISON B. LEBOUTILLIER	Cover
VIRGIN AND THE BOY CHRIST	BERTRAM MACKENNAL	Frontispiece
CHRISTIAN SCULPTURE OF TO-DAY	ERNEST H. SHORT	55
<i>Plates — Christ and St. Veronica. The Crucifixion, Myslbeck. The Crucifixion, Fifteenth Century. "Vers l'infini." St. John the Baptist, Du Bois. "Chacun porte son faix." "Ecce Homo." "L'Enfant Prodigue." Cain. St. John the Baptist, Rodin</i>		
MEMORIAL, CENTRAL CHURCH, WORCESTER		65
DEVONSHIRE ROOD SCREENS	HAROLD CARSWELL	66
<i>Plates — Bovey Tracey. Bovey Tracey, Detail. Kenn, Detail. Pulpit, Kenton. Atherington. Halberton. Ipplepen. Kenton. Swimbridge. Ipplepen. Pinhoe. Examples of Colour Decoration. Feniton. Lapford. Dunchideock. Dartmouth. Dartington, Dunchideock.</i>		
TRINITY CATHEDRAL, CLEVELAND	C. F. SCHWEINFURTH, ARCHITECT	81
<i>Plates — Exterior. Chancel. The Choir. The Choir Stalls. The Pulpit. The Baptistry. The Trinity Column. The Credence.</i>		
THE CHURCHES OF OXFORDSHIRE	REV. P. H. DITCHFIELD	89
<i>Plates — Kidlington Church. Northleach. Burford Church. Bampton Reredos. Witney. Jesse Window, Dorchester. Iffley Church from West.</i>		
THE NARTHEX, TRINITY CHURCH, BOSTON		98

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland,

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

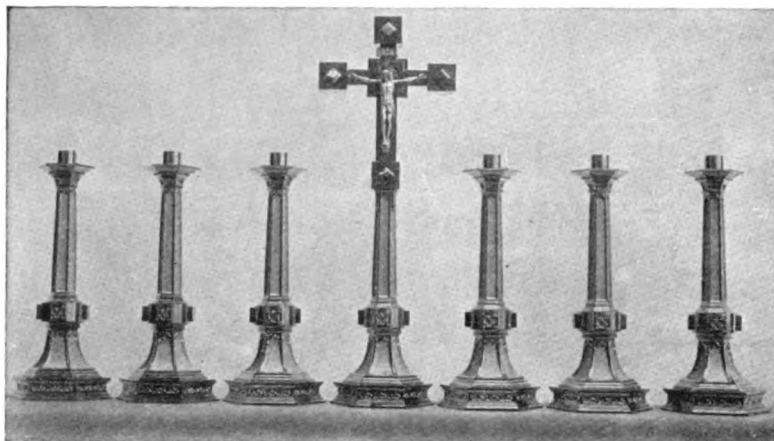
Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.

In giving change of address the old as well as the new address must be given.

Entered at the post office at Boston, Massachusetts, as second-class mail matter.

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.

ALTAR APPOINTMENTS



DESIGNED BY CRAM, GOODHUE & FERGUSON, ARCHITECTS

THE candlesticks and crucifix shown above were made by the Gorham Company for St. Paul's Church, Brooklyn, New York

Altar appointments of the highest type, and of the highest type only, form a most important branch of the Gorham Company's productions. A distinct department devotes its entire attention to designing and executing church accessories of every description. Every design is the object of careful study by experts in ecclesiastical art, to ensure perfection in both artistic treatment and religious detail

THE GORHAM CO.

FIFTH AVENUE

NEW YORK



VIRGIN AND THE BOY CHRIST
BY BERTRAM MACKENNAL

Christian Art

Volume Three

May, 1908

Number Two

CHRISTIAN SCULPTURE OF TO-DAY

By Ernest H. Short

THE art of the world is the picture book of humanity. In its pages men search, with the naïve joy of children, for the familiar thoughts and still more familiar emotions which make up so much of human life. Ever and again these outworn tomes are thrown onto the shelves of history, but only that they may give place to a new volume in which the old thoughts and the old emotions will find fresh expression. Such a book is in the making now. I have turned over a few of its pages in search of an answer to this question. What appeal does the Christian message make to the sculptors of to-day? In what form are they embodying its twicetold tales?

The problem has an historical and practical as well as an æsthetic interest. Most of us instinctively think of sculpture as a pagan art. This was the sentiment of the primitive church. I know, too, of a mediæval manuscript in which the Spirit of Evil is pictured in the form of a marble statue — a Venus, around which is buzzing a demoniac sprite. Again, it will be remembered that on one historic occasion the Sienese, happening upon a bronze statue of the goddess Aphrodite, carried it by night and buried it in Florentine soil. Their hope was that it would bring the curse of paganism upon their ancient foes. Were it not for the sculptors of the later Renaissance, most people would be tempted to believe that sculptured marble and moulded bronze could not

convey the more subjective emotions of Christianity. But the moving "Pieta" of Michel Angelo, the gravely beautiful "Doubting Thomas" of Verocchio, the poignant "Baptist" of Donatello, the gracious terra-cottas of Luca della Robbia — even the restless but stirring marbles of Bernini and the sculptors of the Catholic Reaction — prove that this is not true. It may be that painting adapts itself more readily to the expression of Christian thought and emotion. But, given the needful enthusiasm, the sculptor need have no fear for the potency of his media.

What then is being done by the sculptors of to-day? A beautifully typical example is furnished by A. Carli's "Saint Veronica," a marble which was exhibited in the salon and was afterwards purchased by the French government. The story is familiar. The Saviour has fallen in the path on His way to Golgotha, while the saint is stooping over her Master, kerchief in hand. It can have been no easy task to visualise the scene within the limits set by a single marble group. It must have been even harder to impart the impression of vitality which distinguishes the statue. The vivid realism with which the figure of the condemned Saviour is rendered tells of the handiwork of a master of his craft. But technique is not everything in art. It must still be asked whether M. Carli has invested the sacred incident with that divine significance which should be the ultimate aim of every

Copyright, 1908, by Richard G. Badger. All rights reserved.



CHRIST AND ST. VERONICA, BY A. CARLI

Christian sculptor. Should, for instance, the almost cruel pathos which pervades the figure of the Christ be the dominant note? Is there not something in the story of the Passion which he has missed? Does not the sculptor of the "Saint Veronica" rather suggest the triumph of erring humanity than the triumph of the Godhead? He seems to forget that beyond the sight of the stricken body is the idea of the conquering Saviour.

The criticism is worthy of more than passing notice. The expression of religious feeling by an almost savage insistence upon the realism of pain represents a marked tendency in modern Christian sculpture. It is this realism which distinguishes it from a marble like Giovanni Dupré's famous "Pieta" in the Cimitero della Misericordia at Siena. Dupré's "Pieta" fairly represents the simply emotional and harmoniously designed works which marked the transition from the colder and more conventional sculpture of the earlier half of the century, the best known example of which is Thorwaldsen's "Christ."

Carli's "Saint Veronica" is by no means a solitary instance. The modern

tendency towards realism can be equally fitly illustrated by another fine work—"The Crucifixion," of Myslbeck—which was shown at the last great exhibition in Paris. By the side of Myslbeck's work is pictured a famous Florentine ivory in the Pitti Palace at Florence, often associated with the name of Donatello. Let us compare the method adopted by the two sculptors. In respect of technical equipment, nothing need be said in favour of either. Both have found perfect expression for the thoughts which the story of Christ's death aroused. But the manner of that expression suggests the lapse of centuries. In the modern work, the horror, the unrelieved suffering of the scene, is everything. The falling head, the drooping knees, the sharply defined muscles of the tortured feet—all emphasise this. How different is the conception of the Florentine sculptor. Here, too, there is suffering. But the suffering is not everything. Note how Myslbeck adds to the poignancy of the scene by bringing the hands of the Saviour more closely together, thereby increasing the impression of utter helplessness. Not so the Florentine. In his work the arms are more widely parted, that



**THE CRUCIFIXION
BY MYSLBECK**

they may seem to lend support to the body. The head is thrown back. The same tendency can be traced in the treatment of the feet, and, above all, in the upward thrust of all the muscles of the limbs and body. The idea of something beyond the Cross, of a power outside the suffering body dominates the whole of the Florentine design.

"Ah," it may be said, "but the spirit has left the body." True, but the point is why did the sculptor choose that moment of the Passion. The Florentine, with finer judgment, chose another moment. Can it be denied that this gives a deeper significance to the Passion? "A man was crucified by his fellows." That is the message of Myslbeck's work. "The Son of God died for humanity, but must rise again for humanity's justification." That is what the maker of the Florentine ivory seeks to say. For all their graphic realism and display of technical powers, the modern sculptors fail to convey the deeper truth.

Let there be no mistake. I am not for one moment suggesting a return to the methods of the Renaissance. Every age must interpret the Christian message in the light of its own experience. It must therefore discover its own method of expression. Moreover, this may be said. The task is not beyond the powers of the sculptors of to-day. One modern artist, at any rate, has succeeded. I mean — Constantin Meunier.

Throughout his earlier career Meunier was a painter. Under the influence of Rodin he turned to sculpture late in life. Before his death in 1905 he gave to the world a series of works which will some day be regarded as among the world's choicest sculptural possessions. The present fashion is to single out Meunier's so-called "socialistic sculpture" — his studies in colliery life, his agricultural labourers, his workmen — for special praise. It is often forgotten that Meunier succeeded in translating Christian emotion into the media of sculpture as surely as he did the subjects which came to him from his early life in the Belgian Black Country.

Meunier's "Ecce Homo," a bronze which dates from 1891, furnishes a beautiful example of his power as a Christian sculptor. Here is no reliance upon the methods of any earlier school. The style is neither Greek nor Renaissance nor Gothic. It is of to-day. Meunier has simply imagined the scene afresh and found the method best suited to its expression. Without a trace of symbolism he has given the figure of the Christ what all must feel to be a new sculptural significance.

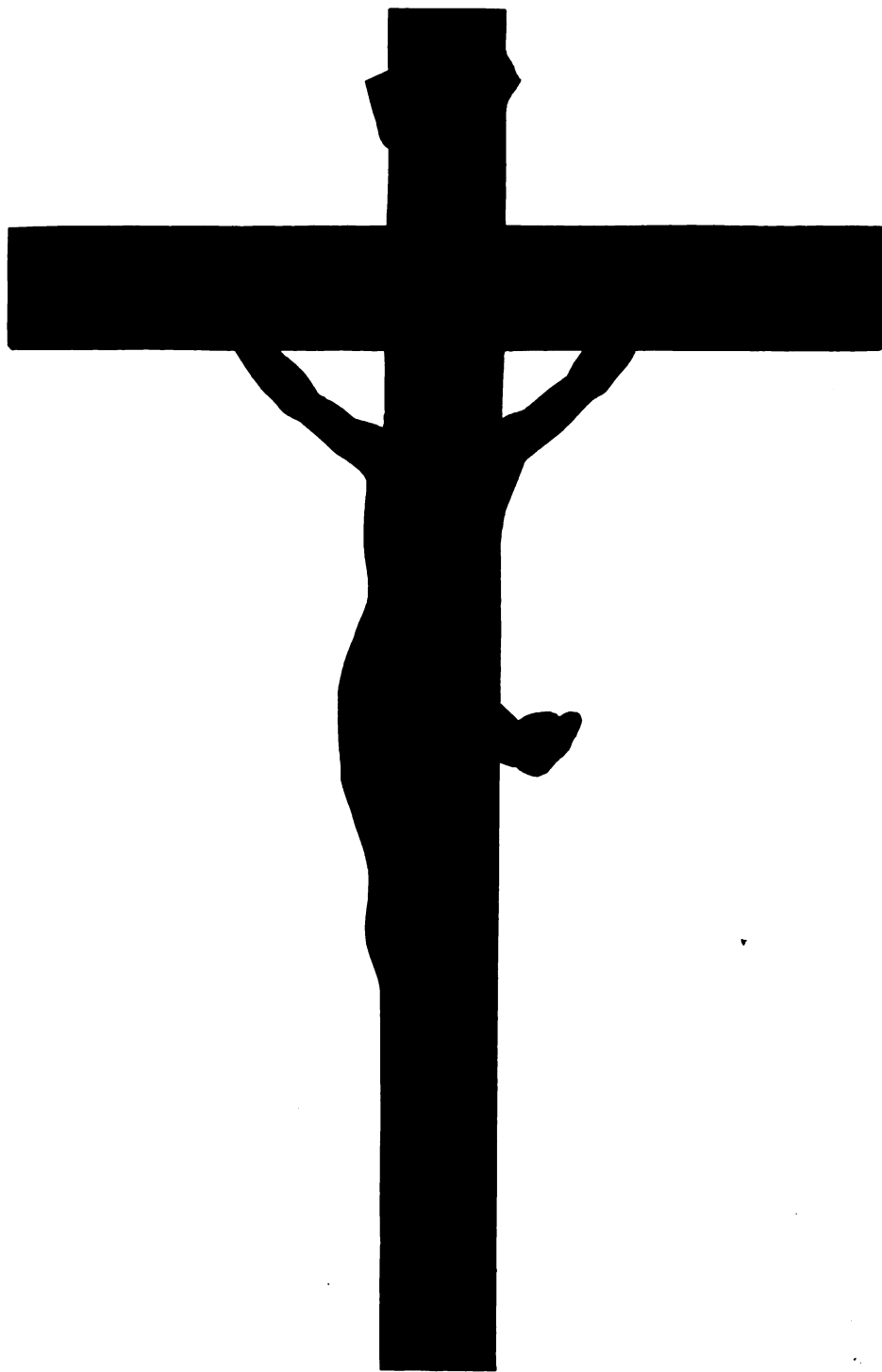
Bearing in mind what has been said of Carli and Myslbeck let us compare the "Ecce Homo" with the "Saint Veronica" or the "Crucifixion." If depth of feeling be the criterion, Meunier does not stand below either of his fellow-sculptors. Yet how different is the method he adopts. In the "Ecce Homo" there is no trace of reliance upon the realism of physical agony. Pain there is. But it is not physical. It rises above the material plane. Like Mrs. Browning, the sculptor recalls that:

"Art's the witness of what Is

Behind this show. If this world's show were all
The imitation would be all in art."

For the physical realism of his fellows, Meunier has substituted a deeper realism. Indeed, Meunier is more realistic than the realists, for he has divined that the external is of small account when compared with the spirit behind and beyond the physical and the material.

It is the absence of this deep feeling and high endeavour which renders nugatory that branch of modern religious sculpture which may be opposed to the realistic — I mean the theatrical or, to use a less harsh term, the dramatic. Most of the works in this class are animated by the spirit of Bernini. Like the sculptures of the great Italian they often show high technical ability. No fault can be found with J. Coutan's "Vers l'infini" in this respect. The sculptor — one of the most gifted craftsmen in France — has sought to realise the moment in which the spirit leaves the body. The tomb, lifted upon



THE CRUCIFIXION (IVORY)
FIFTEENTH CENTURY FLORENTINE
FROM THE PITTI PALACE, FLORENCE



"VERS L'INFINI," BY J. COUTAN



ST. JOHN THE BAPTIST, BY PAUL DUBOIS

the wings of the Holy Dove, opens and the spirit ascends, led by the angel who points the heavenward way. Below, all that is human sinks to the ground, still clutching the cold lamp of life.

Closely allied to the dramatic style are the allegorical and the pictorial. The latter traces a direct descent from Berni and is most general in Catholic countries. There is, for instance, in the Cathedral of Toledo an "Assumption of the Virgin," by Salvatierra y Serrano, a Spanish sculptor who worked during the nineteenth century. It might be a translation of a painting by Murillo into marble. The crown of stars, the fluttering drapery, the two cupids at the feet, and the massy, cumulus clouds all suggest the Spaniard.

A painter, of course, can treat such subjects. A sculptor cannot.

Much the same may be said of the allegorical relief by G. Récipon, "Chacun porte son faix." Every human type finds a place in the great human stream which follows in the train of the Saviour. The king oppressed by the cares of his office. The stricken warrior. The blind man tapping out his path. The father and the mother with their little ones. The gay-hearted girl with her wee brother. All have their cross.

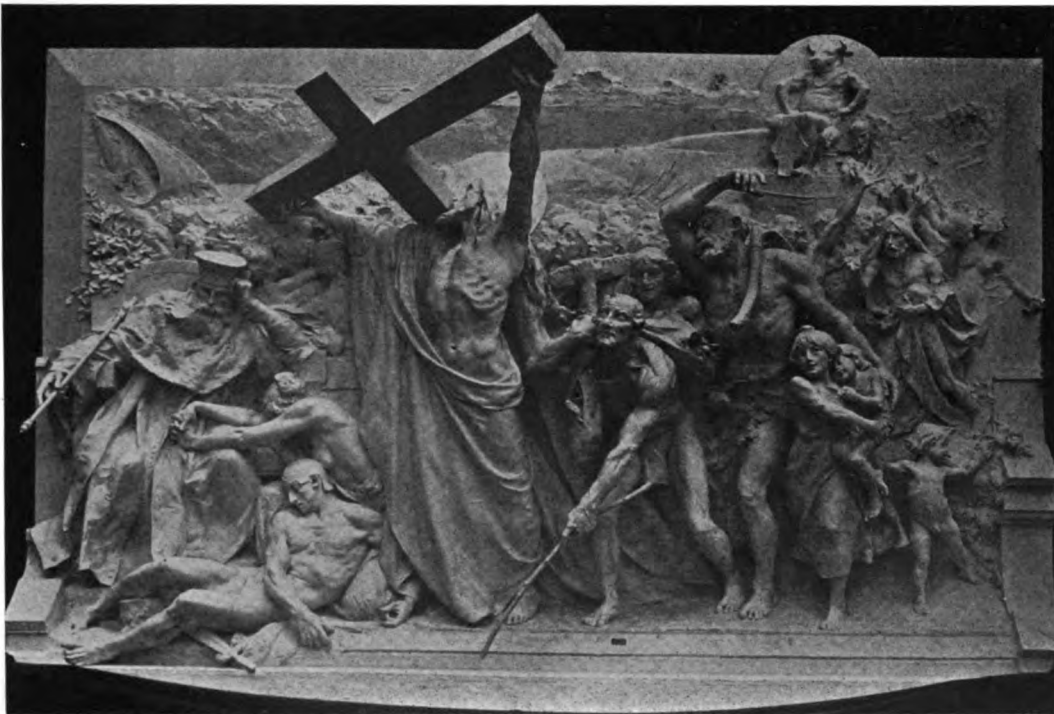
In both cases — Coutan's "Vers l'infini" and Récipon's "Chacun porte son faix" — the leading idea is sufficiently imaginative. But directly ideas are put aside and the manner of their treatment is examined,

the works are found to be utterly unsatisfying. They are ingenious rather than profound. They arouse curiosity rather than emotion. Were it not for the symbols and the titles, the very last things we should suspect them of being would be religious statues.

The truth of this is at once evident when they are contrasted with another of Meunier's great works — the "Prodigal Son," the plaster model of which dates from 1894. It is utterly un-Hellenic, yet how pure an example of sculptural art this is. There is no attempt to trespass beyond the rigid bounds which the canons of the art have defined. Meunier knows that the expression of ecstasy through the play of the features is not within his province. He is content to rely upon the human form alone. Yet nothing which bronze can say is left unsaid. When the Greek method fails him, he boldly seeks an alternative. To Meunier as to Rodin "sculpture is the art of the hole and the lump, not of the clean, well-smoothed, unmodelled figures." In place of the Greek ideal — harmony of the planes and perfect rhythm of line — the

Belgian sculptor relies upon the ridges and the roughnesses which suggest spiritual tension and forceful emotion. Rhythm there is, but not in the Hellenic sense.

In view of the difficulty which the sculptors of to-day find in expressing Christian emotion — and the Christian message is meaningless without emotion — it is not surprising that the great majority invariably prefer secular to religious themes. Rodin, the inspirer of Meunier, has been mentioned. The Old or the New Testament rarely supply the figures through which Rodin's thoughts upon the world and humanity find expression. His imagination has been nourished upon Dante and Baudelaire. The Paolo and Francesca of "The Kiss," the misshapen, almost brutish Primitive Man of "The Thinker," these are the typical Rodinesque forms. When the French master chooses a Biblical figure, as in his "John the Baptist," the Christian note is not the dominant one. A finely vigorous naturalism in the treatment of the body and limbs, and the intensity of purpose in the wild face — these are the characteristics of Rodin's "Saint John."



"CHACUN PORTE SON FAIX," BY G. RECIPON



"ECCE HOMO," BY CONSTANTIN MEUNIER

Or Rodin's statue of Eve (salon 1882) may be recalled. In an agony of shame, bowed under the burden of terror and remorse at the memory of those whom she is to bear for future sorrow, the mother of men moves along. The conception has, perhaps, a deeper poetry than the statue itself, which certainly has not the profound beauty of the "Eve Repentant," in which the painter, G. F. Watts, essayed a similar task. But both in conception and treatment Rodin lays stress upon the human note in the story of Eve, rather than upon its religious significance. So in Rodin's "Prodigal Son," the prevailing suggestion is that of passionate protest against his fate, a suggestion which is utterly unlike that of Meunier, who insists upon the redeeming love of the father. Emotion — there is enough, and to spare, in Rodin's works, but it is not of the mystical type which breathes through Meunier's "Ecce Homo."

One last example. Rodin's "La Main

de Dieu." The theme will be familiar to all. The hand of the Creator rises from the unshapen roughness of chaos and moulds the dead clay into living matter. The duality of life is suggested by the commingled forms of a man and a woman, who come into life at the sign of the vitalising touch. The man's hand lies on that of the woman. Her face moves towards his. A beautifully human conception. But every one who has seen the work must admit that Rodin's inspiration failed him when he sought to model the Creator's hand. He produced not "La Main de Dieu" but "The hand of a man."

The citation of these facts implies no blame. There is no necessity to judge between the vigorous naturalism and human philosophy of Rodin and the more mystical note sounding through the art of Meunier. Indeed Rodin has always been at his best when he has followed the promptings of his own spirit and has not been tempted to embody the ideals of another. He would be the first to say



"L'ENFANT PRODIGE," BY CONSTANTIN MEUNIER

of the Christian message, "I feel it, but I cannot express it."

Much the same may be said of the fine "Cain," which the young British sculptor, Derwent Wood, modeled in a Rodinesque mood. It has virility. It is a strenuous, an earnest, and an imaginative rendering of the Old Testament personality. But it has not, because the sculptor never desired that it should, that mystical emotion which characterises definitely religious art. Mysticism and emotion are essential to religion. Religious art, and particularly Christian art, is meaningless without them.

All Christian themes, however, do not call for the expression of this emotion in the same degree. Many modern sculptors have produced and are producing works of rare beauty, by deliberately avoiding the known danger of ultra-emotionalism. Their method is neither the realistic nor the sensational nor the pictorial. They are content with the beautiful. This was the ideal followed by the late Augustus



"ST. JOHN THE BAPTIST," BY AUGUST RODIN



"CAIN," BY F. DERWENT WOOD

St. Gaudens in the few religious statues which he produced; "the Adoration of the Cross," in the Church of St. Thomas, at New York, and the "Amor Caritas," in the Luxembourg. He sought tender feeling rather than fervent emotion. Paul Dubois's early "Saint John" supplies a charming illustration of this branch of modern art. Antonin Mercie's "David" is another.

Among the works of Englishmen, mention must be made of Bertram MacKenna's "Virgin and the Boy Christ," a bronze which was exhibited in the Royal Academy of 1903. The sculptor is in the van with the body of young Englishmen who are following the lead given by Alfred Gilbert, Harry Bates, and Onslow Ford. His work has a peculiar interest from the fact that he is the first sculptor of proved talent hailing from the over-sea dominions of Great Britain. Nothing could be happier than Mr. MacKenna's treatment of the boyish figure, looking out into the dim

future and half discerning what it is to bring forth. The Protestant conception is followed in concentrating attention upon the Son rather than the Virgin. Mr. MacKinnal's Virgin derives her interest from the act of motherhood, touchingly suggested by the two hands which rest protectingly upon the boy's shoulders. The restrained beauty of the whole work is surely closer to the abiding principles of a truly Christian art than either the dramatic or the realistic efforts of too many modern sculptors.

No, Constantin Meunier was a chosen spirit. It was not the adoption of a new technical method which made him *the* sculptor of Christianity as it appeals to the men of to-day. The real explanation of his power to model the "Ecce Homo" and the "Prodigal Son" lies in the fact that Meunier had the gift of feeling. Meunier's early life was one long struggle, not for fame, but for daily bread. During these years of penury, he came to understand something of the deep pathos of life.

He came to know the meaning of human suffering. A "Christ" by Meunier bears the imprint of a deep sincerity because the sculptor really understood the Christian message and felt it in his heart of hearts.

Wanting this exceptional experience the modern sculptor does well to be chary of seeking to express the infinite emotion of the Christian message. In the more human phases of religion he is not hampered by a hundred obstacles arising from the life around him. Too many modern sculptors, too many modern men, crush their emotions. The stamping out of what is spiritual, the creation of mere wheels in a great social machine rather than complete individualities, these are the dominant tendencies of to-day. The sculptor has enough to do in struggling with these without spending strength and spirit in a vain effort to express what he feels to be beyond him. The wiser and the more honest course is to say: "I feel it but I cannot express it."



IVORY DIPTYCH. FOUR SCENES FROM THE LIFE OF
THE VIRGIN FRENCH FOURTEENTH CENTURY



MEMORIAL, CENTRAL CHURCH
WORCESTER, MASSACHUSETTS
EXECUTED BY IRVING & CASSON

DEVONSHIRE ROOD SCREENS*

By Harold Carswell

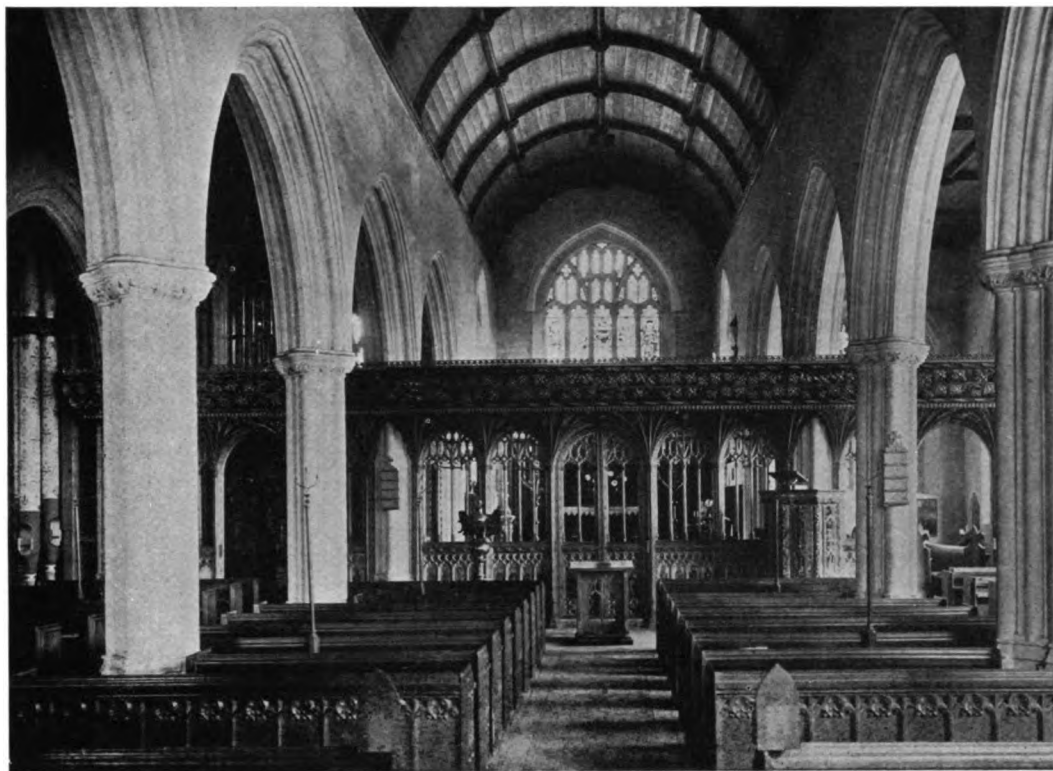
OF all the counties of England, Devonshire is the richest in remains of ecclesiastical wood-work. Here one may find altars, pinnaced stalls with grotesque misericords, bench ends, cope, and church chests, almeries, in fact everything that is necessary for the furnishing of the church, all exquisitely carved with the loving care and skill of God-fearing and God-loving men; artists who worked for God's glory rather than for any personal fame or advancement. But premier of all church furnishings in Devonshire came the rood screen, supporting the Calvary, or the "Summus Crucifix," as it was often called in the fifteenth century. Since the time of the earliest Christian basilicas the choir has been separated from the nave by low screen walls, called "cancelli" (hence our word chancel) and it was but a short step to the later rood screen, undoubtedly first arising in monastic churches from the necessity of greater division between the part of the church occupied by the contemplative or regular monks and that which was set aside for secular persons. Few of the rood screens that have come down to us are earlier than 1450, although wood rood screens undoubtedly existed long before that date. Prior to the Reformation there must have been upward of three hundred rood screens in this county; then, like a thunder cloud in a summer sky, came Henry VIII, black and terrible, heralding a storm that was to last for three centuries, during which time Somerset with his order for the destruction of images was followed by iconoclastic Puritans, Renaissance architects, and lastly by the nineteenth century restorer, whose activity,

however conscientious it may have been, seldom failed to work havoc wherever it appeared. Fortunately, unlike lead roofs and lead coffins, which could be melted, or building stone, which could be burned for lime or used over again, there was no mercenary profit to be gained by the destruction of carved woodwork, hence, although no screen has come down to us in its entirety, about two hundred were allowed to remain in part.

In order to understand what made this wealth of woodwork possible, a slight knowledge of mediæval parochial life is necessary. In the first place, while in the twelfth and thirteenth centuries architecture and nearly all the other arts had been monastic, and in the fourteenth century the special property of the noble, during the fifteenth and sixteenth centuries they were taken over by the tradesman, who was becoming a power, and as he developed and became a rich bourgeois, began to take pride in his native town and to wish for the improvement and embellishment thereof, the chief centre of this pride lying naturally in the parish church in which he was a communicant. Again, every parishioner paid over to the church either in goods, work, or money a tithe, or one tenth, of all his possessions, and, furthermore, far from grumbling at the sum exacted from him, it appears there was a kind of holy rivalry to see who could do the most to enrich and beautify God's house. The men, if they were craftsmen, gave their time, while the women kept the church well supplied with embroidery, from copes and altar frontals, heavy with needlework and jewellery, to "fair linens" and purificators.

Out of this tithe that was exacted from all, it was the vicar's duty to give one part to the bishop, if he needed it; one to the ministers, another portion to the poor, and another to the repairs of the church, the

* The majority of the photographs illustrating this article were taken by Fred. H. Crossley, Esq., of Knutsford, England, and it is only through his kindness that I am able to use them.



BOVEY TRACEY

chancel of which he was generally responsible for, while the people were supposed to take care of the nave. Furthermore, the stone of this county is hard and not easily carved, but Devonshire abounds in oak, so that when one takes into consideration the cost, and, in mediæval times, the labour of transporting heavy weights for any great distance, it is quite comprehensible that the majority of small parishes should make the most of that which was at hand, rather than to strive for what was beyond their reach.

We consequently find that the Devonshire churches for the most part use as little stone as possible, and rely upon woodwork for the enrichment of their interiors. This course eventually brought about a new type of church, built with a single roof from east to west, unintercepted by any chancel arch, the distinction between nave and choir being marked by the screen.* Among the most prominent of the "vaulted" screens are those at Dart-

* This, however, is a feature seldom met with in Northwest Devon.



DETAIL OF SCREEN, BOVEY TRACEY



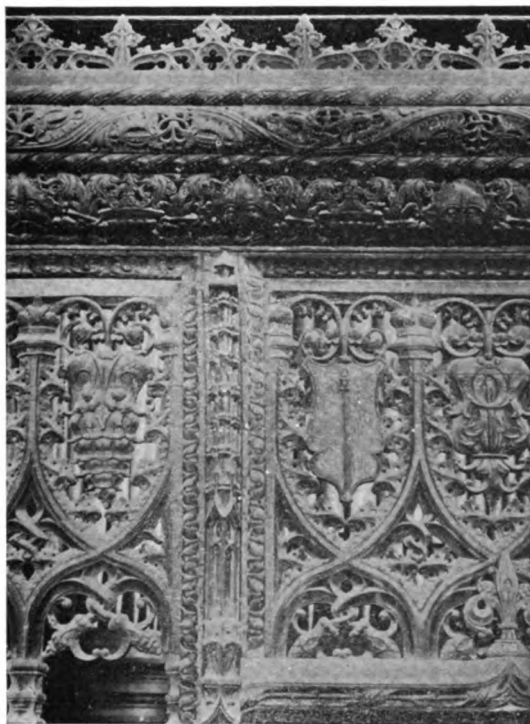
DETAIL OF SCREEN, KENN



PULPIT, KENTON CHURCH, DEVONSHIRE



ATHERINGTON



HALBERTON



IPPLEPEN

mouth, Feniton, Kenton, Halberton, and Atherington, the last of which has its old rood left intact. Uffculine is the longest, having seventeen bays and reaching the astonishing length of sixty-seven feet.

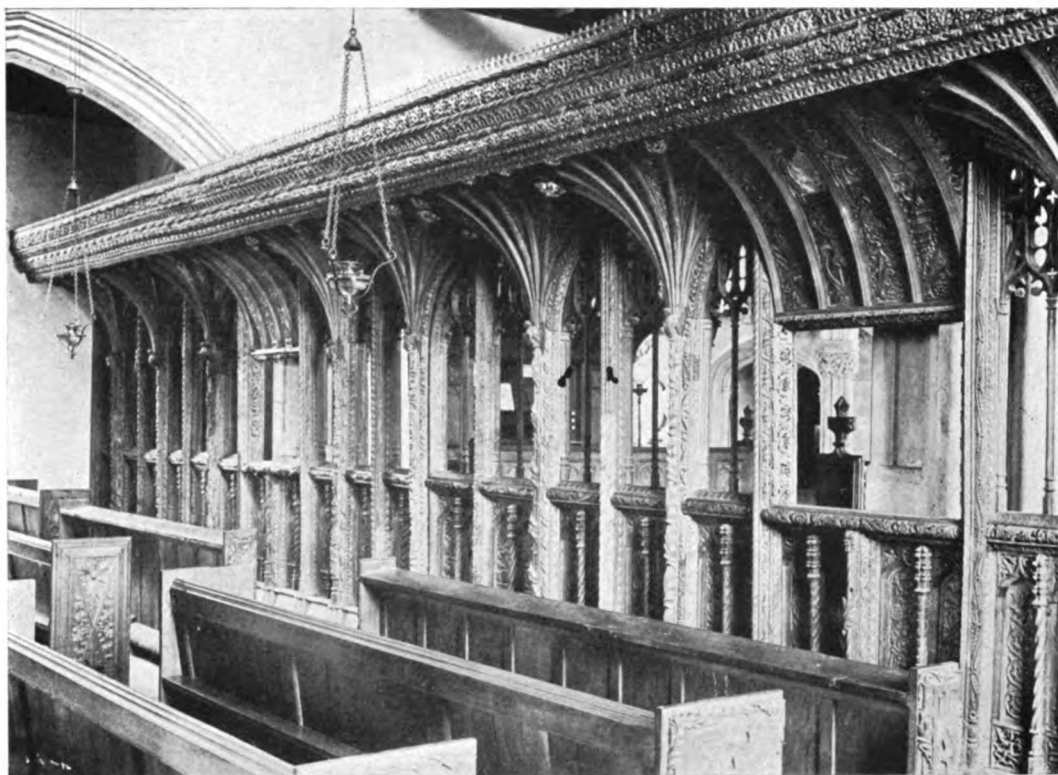
Let us take a typical example: first, the church, situated in the centre of a little village, with the nearest railroad station three or four miles away. The exterior is an unpretentious one, with few embellishments or mouldings, and with trimming stone that looks as if it had been badly disintegrated by the weather. We enter the church by the south porch, pausing to look at the carved remains of the old holy water stoup and to admire the small boss at the intersection of the vault ribs over our heads that has the crucifixion carved on it. Once inside, our eyes are at once drawn to the glorious screen that extends across the church from aisle wall to aisle wall, separating the chancel from the nave; on the left hand is a marvellous pulpit, richly carved and with the old painting still dimly visible on its panels; on the right is an abominable brass lectern, evidently bought from some church furnishing shop in the

early part of the nineteenth century, and superceding the old wooden one that was destroyed during the reign of Edward VI.

As the church is older than the screen, we shall find the staircase leading to the loft above it in a small turret, which has been added to the south wall of the church. The lower part of the screen is composed of traceried panels separated into groups of four each by triplet shafts, with a band of carved ornaments on either side, the shafts extending up to take the ribs of the small fan-shaped wooden vault above, while the ornament carries around the lower rib of the vault, intersecting at its apex the ornament from the adjoining post. At the bottom of each panel is a quatrefoil with a carved leaf in the centre of it, the upper part is filled with tracery, a five-cusped ogee arch, with two pear-shaped divisions above. In a few of these panels the painting is quite discernible, and we observe the figure of St. Peter, below which is written, "Credo in Deum Patrem, Omnipotentem, Creatorem," and Saint James the Great, with "Qui conceptus est de Spiritu Sancto, Natus ex Maria Virgine," underneath;



KENTON



SWIMBRIDGE

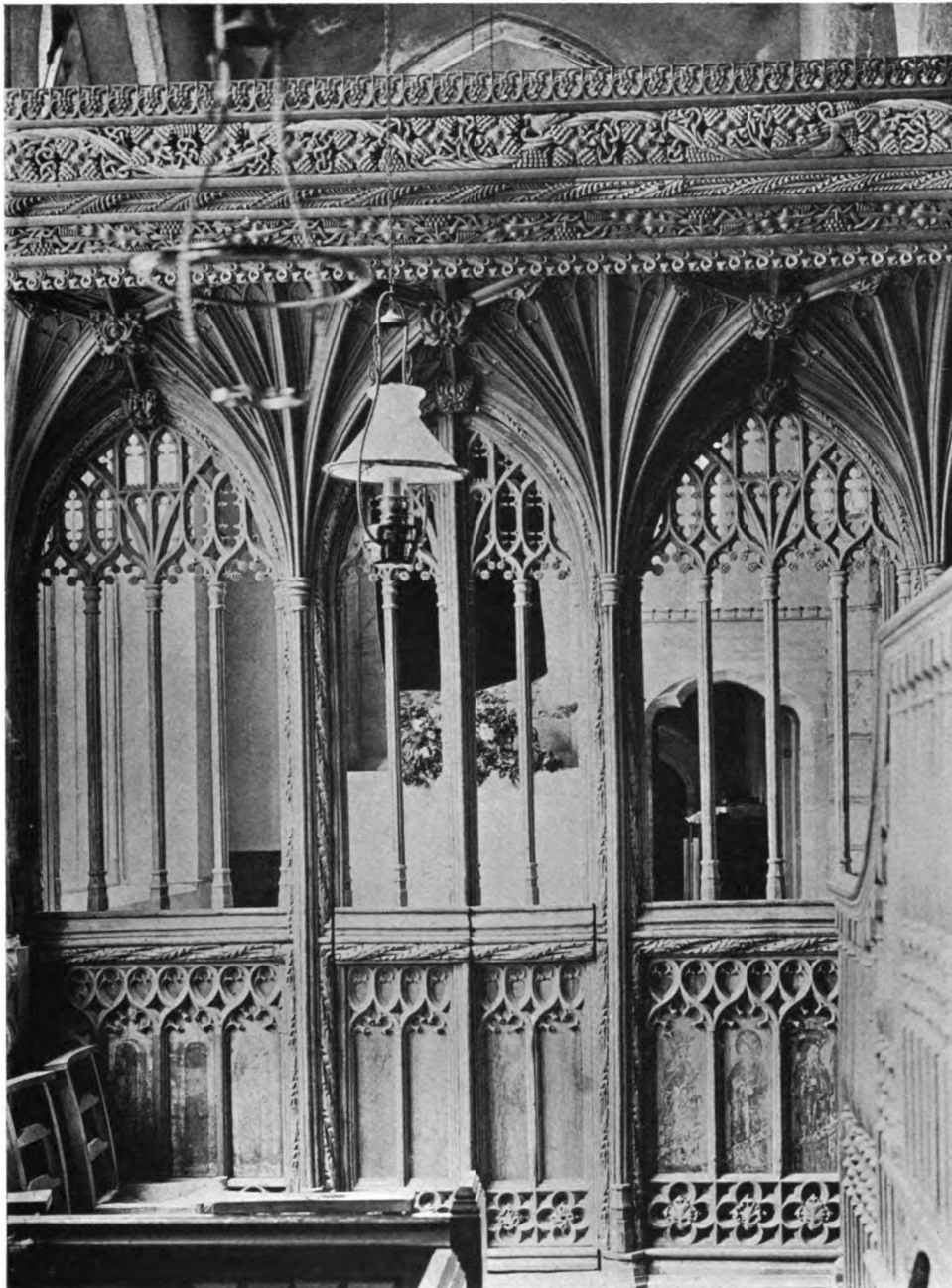
further on is Saint George treading on the dragon, and Saint Cecilia, with harp and book. Beside these several more apostles and saints are in good condition, but for the most part the painting has been obliterated, and one or two have been hopelessly spoiled by would-be restorers.

It must be remembered that in mediæval times few secular people knew how to read, and that pictorial representations of truths and incidents were therefore necessary. These mediæval paintings, therefore, may be considered as the books of the people from which all could read with ease. The greatest pains were taken by the authors of these pictorial books, to have their illustrations simple and clear.

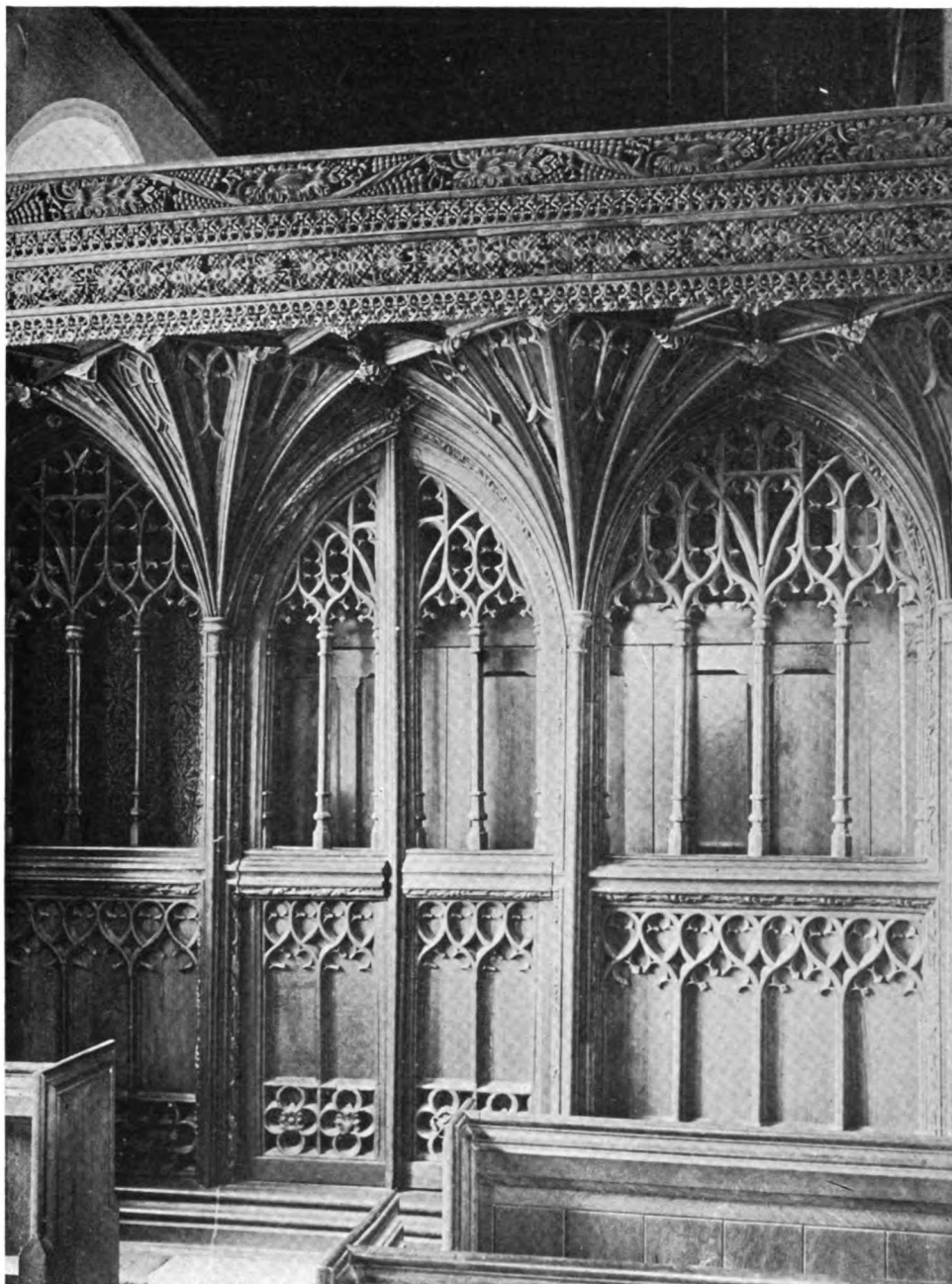
Many of these Devonshire churches have examples of this painting, Kenton, Kenn, Ashton, Holne, and Plymtree churches are among the best, but none of these screens has as beautiful and gorgeous paintings as the rivals of East Anglia.

Above the panels comes the main pierced tracery bay divisions of the screen from

about two thirds the height of which a small moulded capital takes the springing of the small vault ribs. Between the ribs the vault is enriched with sunk tracery, or in rare cases with foliage or fruit carved in low relief, while in the sixteenth century screens putti, heads, and other Renaissance detail, are frequently met with. A marvellous cornice crowns the whole, having several orders of what Mr. F. Bligh Bond calls "vignette enrichment," divided by strips of beading, which in the late examples of Lapford or Swimbridge was frequently carved with a small running ornament, and the whole finished at the top with delicate cresting, most of which has disappeared. Originally the entire screen was painted with dull red, greens, and gold, but only little spots of colour here and there remain to aggravate our imagination with vain conjecture as to its once glorious appearance. The sides of the chancel are separated from the aisle chapels by smaller screens or parclose, whose great beauty is completely overshadowed by the mar-



IPPLEPEN



PINHOE



EXAMPLES OF DEVONSHIRE COLOUR
DECORATION



FENITON

vellous and almost unearthly beauty of the rood screen.

Here actuality ceases; but once above all towered the great crucifix with its attendant figures of the Blessed Virgin and Saint John, or possibly in a few instances the fashion of Brittany was followed, and smaller crosses supported the two thieves. In this church the rood undoubtedly rested on the rood loft itself, but in some cases it was supported on a beam above, which was in no way connected with the screen. Before this rood a light was constantly kept burning, and upon feast days in some churches a "rowell" or corona of candles was also lighted. Under the cross there often stood an altar where the Holy Eucharist was celebrated on certain days, and where the Blessed Sacrament was possibly kept in reserve. The rood loft was also the place for the village musicians and the organ, if the church boasted one. If there was no chancel arch, the space between the loft and the roof was usually boarded up, making a tympanum, which

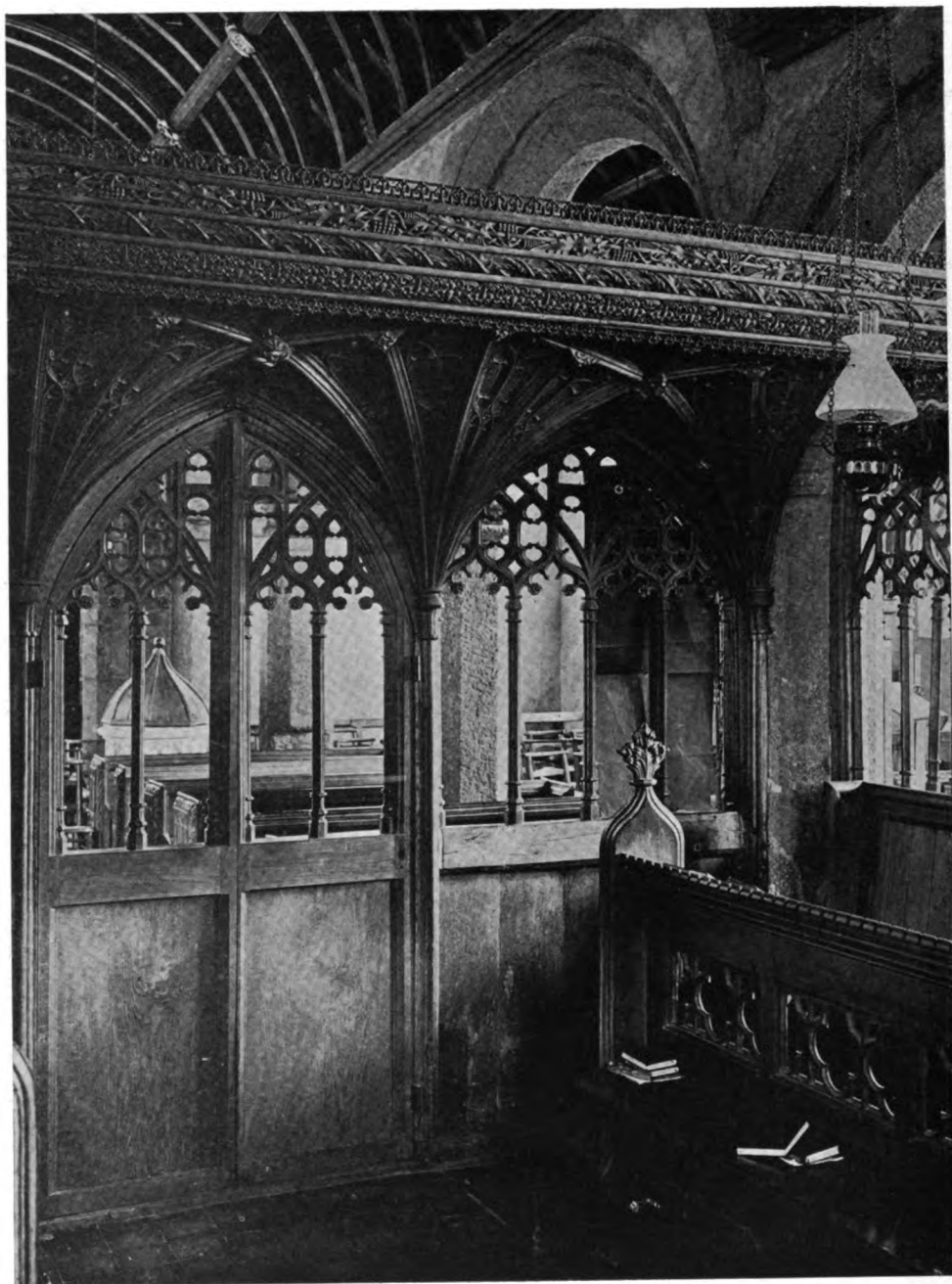
formed a background for the rood. This was generally painted with some such subject as "The Doom," which after the Reformation gave place to the royal arms, the Commandments, or some other good Protestant decoration. Above the rood the roof was often painted blue, the bosses being gold, to represent stars.

Practically all the screens answer to this description, but there were, of course, some divergencies therefrom, as, for example, late screens, as Lapford, Atherington, or Swimbridge, which have a secondary and smaller post dividing the base into groups of two panels each, and rising to the apex of the arch that encloses the tracery of the main division above.

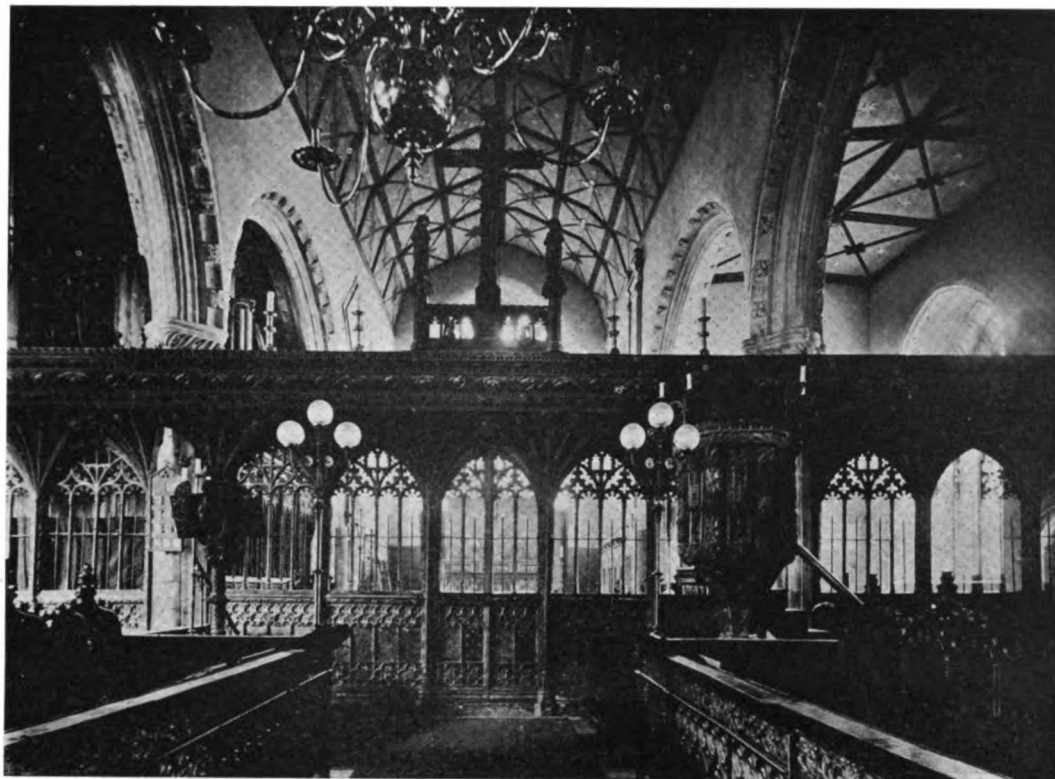
These roods were, for the most part, destroyed during the early Reformation in the reign of Edward VI, and those that escaped perished later in that of Elizabeth, and for a period of nearly three hundred years no praiseworthy restorations were executed, and no screens were produced that either in design or workmanship



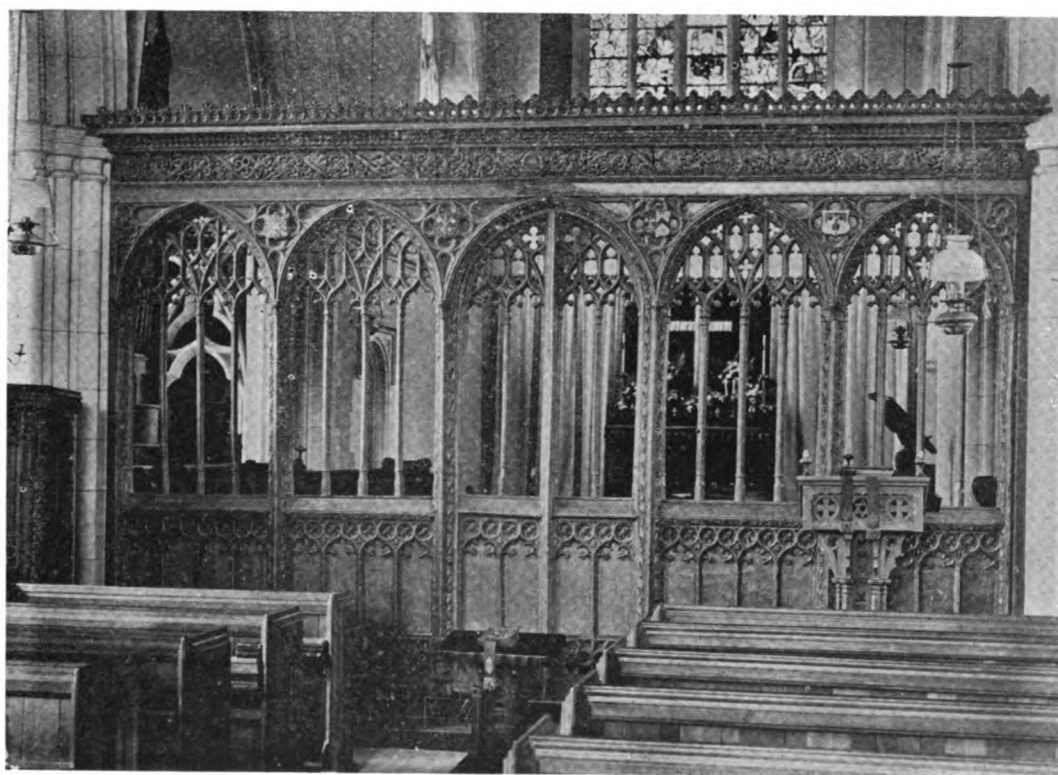
LAPFORD



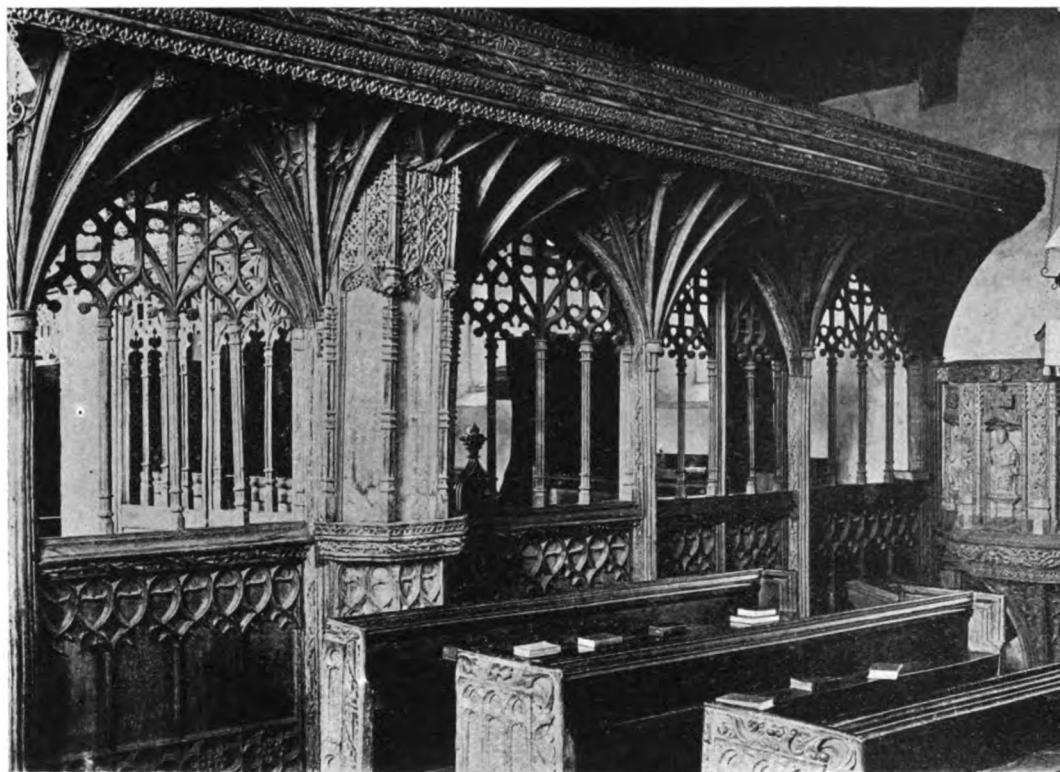
DUNCHIDEOCK



DARTMOUTH



DARTINGTON



DUNCHIDEOCK

approach the old. But during the latter part of the nineteenth and the beginning of the twentieth century, the painstaking Gothic researches of Pugin, Sharp, Paley, and Brandon have borne fruit in England in such architects and archæologists as the late George Bodley, the late John F. Bentley, and Mr. F. Bligh Bond. Mr. Bodley's work is well known, perhaps the screens in Saint Giles's Church, Dorset, or those of Hoarcross Church are as good examples as any of his excellent design. The screen of the Roman Catholic Church of the Holy Rood at Watford, by Mr. Bentley, also deserves notice; while that of Newcastle Cathedral, by Messrs. Hicks and Johnson leaves little to be desired. Mr. F. Bligh Bond is perhaps the best authority on rood screens to-day. He has been consulted in regard to the restoration of several Devonshire screens, and in every case where this has happened the result has been most satisfactory. A great share of the praise for the excellent execution of these restorations should be given to the late Mr. Herbert Read, of Exeter, and to

his son, in whose studio this work was done. In America the screen of Saint Luke's Church, Germantown, Pennsylvania, by Messrs. Cope and Stewardson, causes us to regret that this firm did not do more ecclesiastical work. The work of Mr. Henry Vaughan, also, is always well studied, and shows a careful following of the spirit of the old work. The screen for All Saints' Church, Great Neck, Long Island, is wonderfully good, and has been surpassed only by another group of screens and parcloles in Calvary Church, Pittsburgh, Pennsylvania, by the same architects. It is greatly to be hoped that the rood screen with all its wealth of delicate design, intricate cabinet work, and significant sculpture may come into fashion once more, and that American churches may be enriched with this particularly effective combination of doctrinal teaching and architectural decoration. It must be said, however, that a rood screen without a rood is an anomaly. If a rood screen is erected it must of necessity support a crucifix, flanked by the figures of SS. Mary and John.



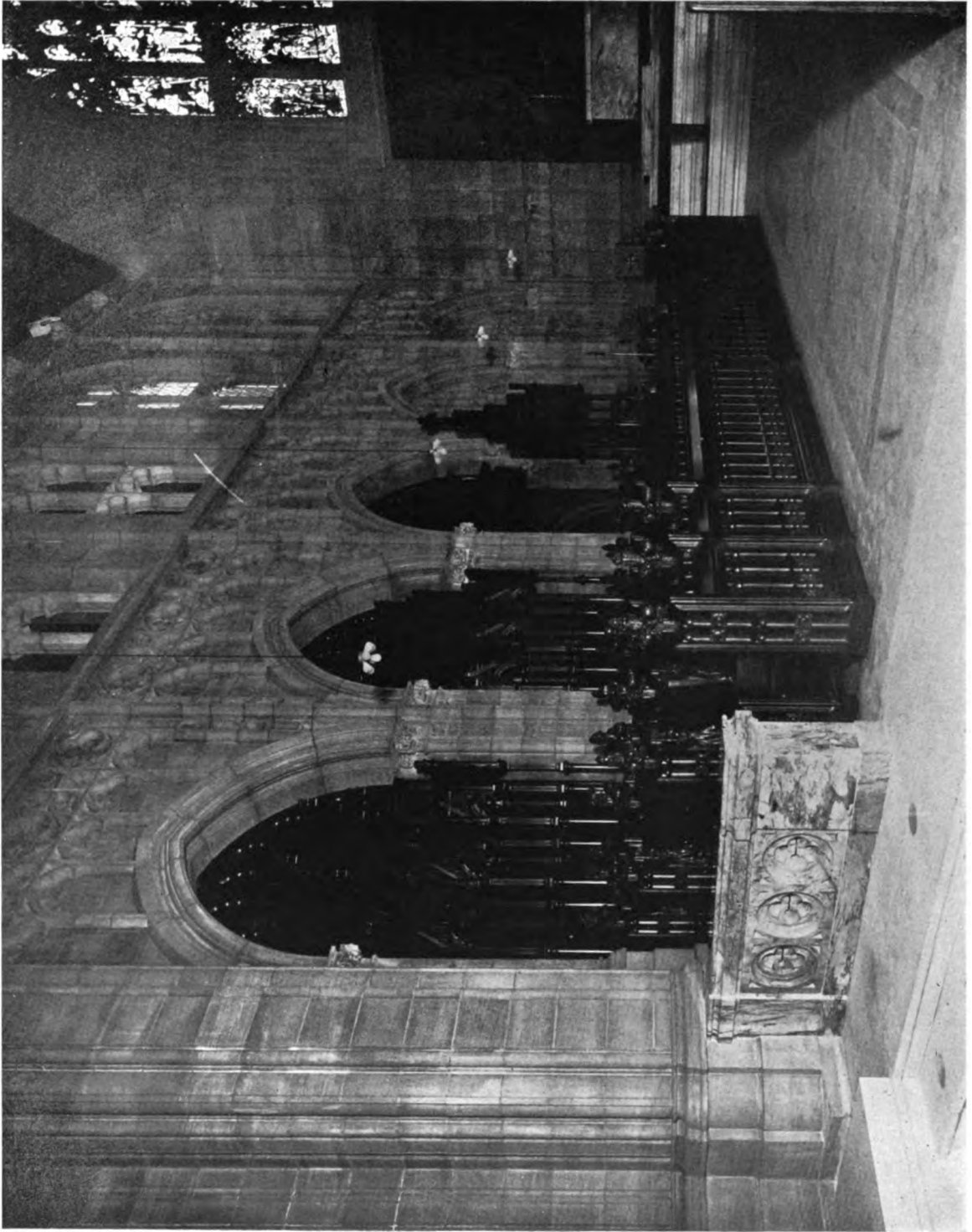
✓
TRINITY CATHEDRAL, CLEVELAND
C. F. SCHWEINFURTH, ARCHITECT



CLEVELAND CATHEDRAL.
CHANCEL WITH BISHOP'S THRONE
C. F. SCHWEINFURTH, ARCHITECT



CLEVELAND CATHEDRAL. THE CHOIR
C. F. SCHWEINFURTH, ARCHITECT



CLEVELAND CATHEDRAL, THE CHOIR STALLS. C. F. SCHWEINFURTH, ARCHITECT



CLEVELAND CATHEDRAL. THE PULPIT. C. F. SCHWEINFURTH, ARCHITECT



CLEVELAND CATHEDRAL. THE BAPTISTERY
THE HOOD IS MODEL OF TOWER
C. F. SCHWEINFURTH, ARCHITECT



CLEVELAND CATHEDRAL
THE TRINITY COLUMN
C. F. SCHWEINFURTH, ARCHITECT



CLEVELAND CATHEDRAL, THE CREDENCE
C. F. SCHWEINFURTH, ARCHITECT

THE CHURCHES OF OXFORDSHIRE

By The Rev. P. H. Ditchfield, M.A., F.S.A.

THE churches of Oxfordshire are remarkable for their beauty and variety, and although they are dwarfed by the grand edifices of Northamptonshire and the Fenland, they possess many features of architectural excellence. The good quality and durability of the building stone of the county have enabled many of the churches to retain their early characteristics, though few have not been altered or received additions in later times. You can see to-day clearly and well the admirable work of the Norman builders; there are more than one hundred churches in the county which retain the round arched doorways, many of them quaintly carved with curious sculpture, the beakhead and overlapping scallop ornaments, fretted, embattled, and knotted moulding, and strangely designed tympana, dear to the hearts of Norman masons. The county that contains the noble Cathedral of Oxford, the splendid piles of Bloxham, Adderbury, and Chipping Norton, the striking churches of Burford, Bampton, Stanton, Harcourt, and Witney, the noble fanes of Iffley, Ewelme, Dorchester, and Thame, can scarcely be said to lack edifices of peculiar architectural interest and importance.

Of Oxford Cathedral, formerly the church of the Priory of St. Frideswide, I must write but briefly, as we are concerned mainly in this series of articles with the parish churches of each county. Cardinal Wolsey, when he suppressed the Priory in order to establish his new College of Christ Church, played havoc with the fabric of the minster, destroying a great part of the nave and part of the cloisters; but we have still left the remaining portion of the Norman nave and choir, the Early English Lady Chapel, belfry, spire, and chapterhouse, the beautiful Decorated Latin Chapel and the Perpendicular clerestory windows of the

south choir aisle, and the large window in the north transept of the same period. A very interesting feature is the remains of the early Saxon church of St. Frideswide of the eighth century, consisting of three Saxon apses, while the east wall of the Lady Chapel is also Saxon work. The masonry is very rude and early and wide jointed. The tower of St. Michael's Church in the same city shows Saxon work. It has long and short work at the angles and deeply splayed belfry openings with massive baluster shafts, characteristic of the period. It is perhaps unnecessary to particularise all the churches which show Saxon work, but I may mention the towers of North Leigh and Caversfield, which are similar to St. Michael's, Oxford, a triangularly headed arch at Bicester, the herringbone pattern in the walls of the old church at Bampton, the two double-splayed early windows at Swalcliffe, and other details at Langford, Broughton Poggs, and Aston Rowant.

Of Norman work the well-known church at Iffley may be taken as an example. It is one of the finest in the kingdom. It is somewhat late, built about 1160. Besides the Early English east bay of the chancel and the insertion of Early Decorated and Perpendicular windows, it is almost in exactly the same state that the Norman masons left it. The west front is particularly fine. It is in three stories. In the lowest there is a grand doorway with two rows of beakheads round the arch and down the jambs, a wealth of zigzag, and a curious dripstone with a sort of chain-pattern of oval, each containing a curious animal figure, some of which are apparently the signs of the zodiac. In the second story is a rose window. This takes the place of a Perpendicular window, and is a restoration of the original design. In the gable there are three Norman windows of



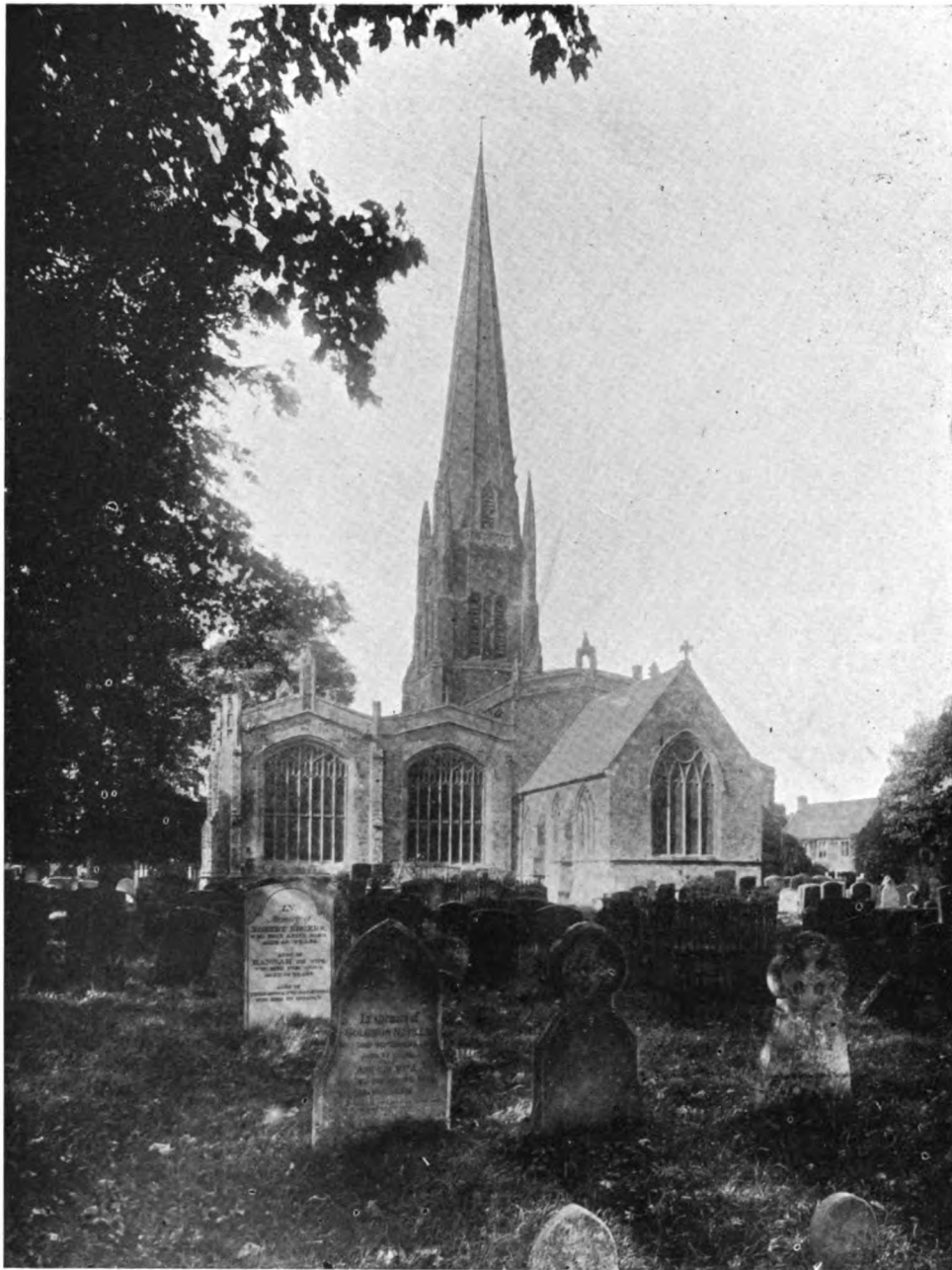
KIDLINGTON CHURCH

four orders, ornamented with zigzags. There is a fine central Norman tower characteristically low, resting on two grand arches similarly adorned. The choir has a vaulted ceiling, and ends with the Early English bay, which is also vaulted, the slender ribs contrasting well with the heavier Norman groins. It is probable that the church originally ended in an apse, which Eastern termination never found favour with English builders. Hence the apse was removed by the masons of the thirteenth century, an instance of the triumph of national feeling and peculiarity over foreign innovations. The whole church is a fine example of Norman work.

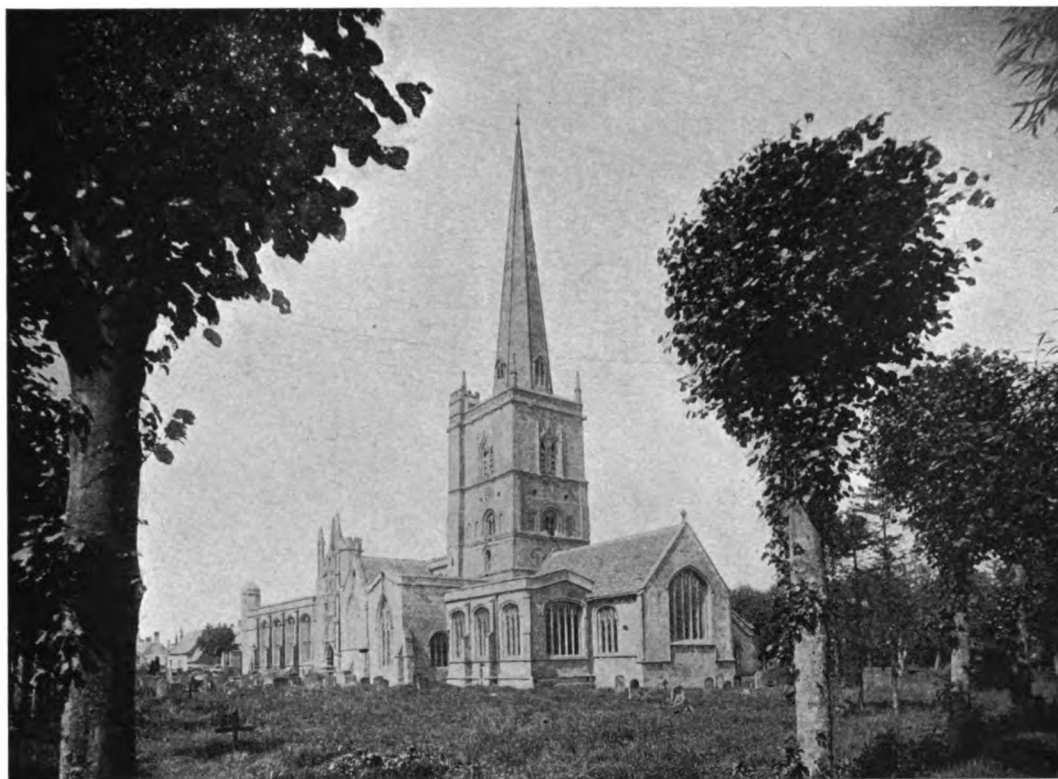
Oxfordshire masons seem to have been partial to beakheads. We find them again on the doorways of Great Barford, Burford, Great Rollright, and St. Ebbe's and St. Peter's-in-the-East, Oxford. The chancel and crypt of the last-named church are good examples of the period. It would require far too much space to record all the Norman doorways in the county with their sculptured representations. There

are several churches in the county which show transitional work, semi-circular arches blending with ornamentation of a later style, and pointed arches adorned with zigzag and other Norman characteristics. Examples of them may be seen at Middleton Stoney, Witney, and Shipton-under-Wychwood.

There are numerous examples of the Early English period (1180-1270). Witney and Kidlington may be taken as two of the best examples of the style in the county, although in both churches there has been much subsequent alteration. Witney has a fine large cruciform church, a monument of the religious spirit of the clothiers and merchants of the old town in former days. Its tall and graceful spire rises above the trees at the end of the broad street; whence a grand view may be obtained of this noble church, the spire with its slender finger pointing to heaven, whispering a *sursum corda*, and a beautiful north Decorated window of the transept with its flowing tracery of the lily pattern. A few traces remain of the earlier Norman church, some



NORTHLEACH

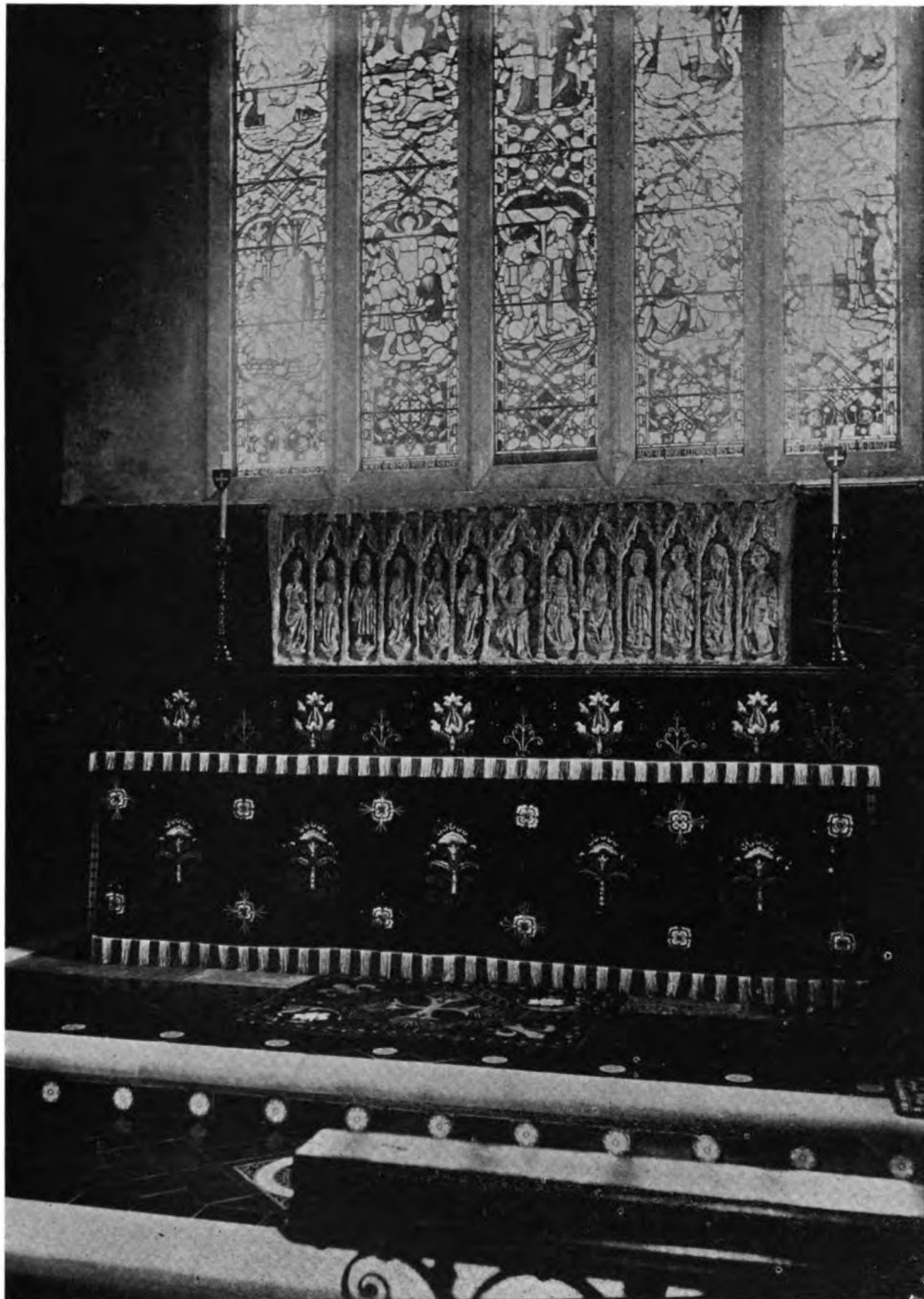


BURFORD CHURCH

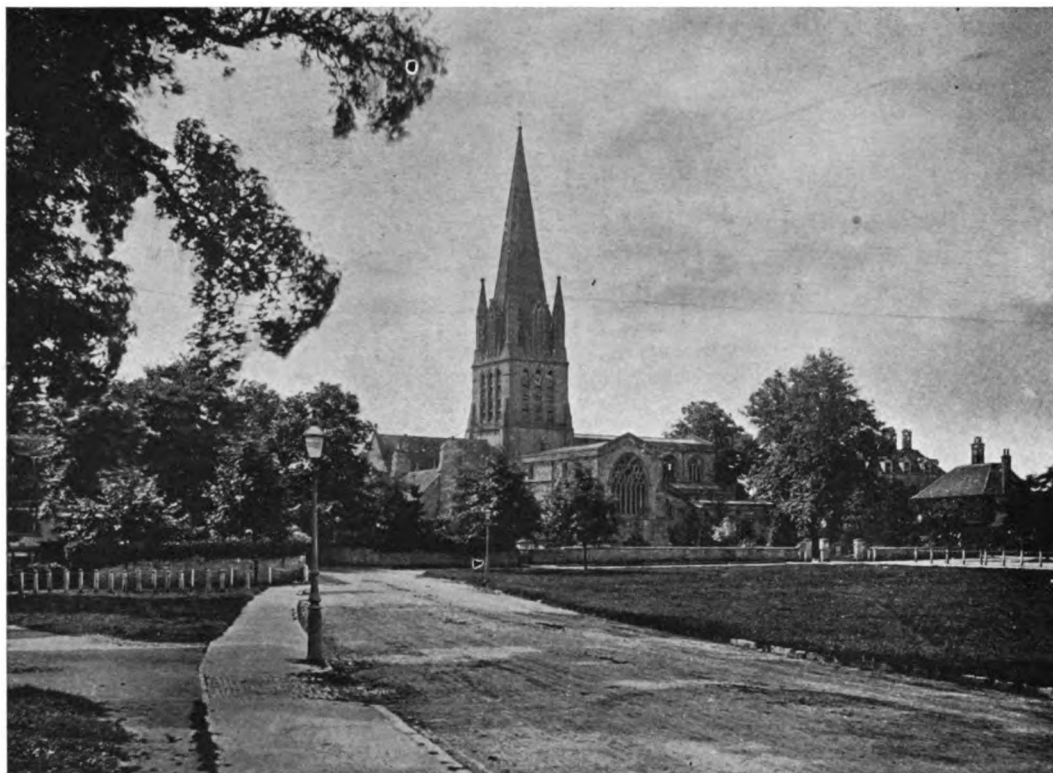
blocked windows and the north doorway and porch, over which a parvise was constructed in the fifteenth century. It is possible to trace with fair accuracy the history of the building, which its stones tell. The nave arcades, part of the transepts and choir are all parts of the Early English church. Since then in Decorated and Perpendicular periods the transepts have been lengthened, clerestories added, windows inserted, and chantry chapels built. The chapel at the end of the north transept must have been especially beautiful. It was raised on a crypt, and there are two elaborated foliated and canopied tombs with stone effigies. It is impossible to notice the numerous other interesting features of this noble church. Kidlington church also presents many architectural problems. It is similar in plan to Witney, and was originally Early English. The fourteenth century builders rebuilt the chancel and added to it aisles, a south aisle to the nave, a beautiful south door and porch decorated with ball-flower; and in the fifteenth century clerestories were

added, some windows inserted, and the graceful tapering spire erected on the Early English tower. The Perpendicular screen, old stalls richly panelled and adorned with poppy-heads, the niches and piscinæ, and some old glass, all are worthy of close examination. Other Early English work is seen at Stanton Harcourt, where the chancel and transepts are wholly of this style, Tackley, Bucknell, North Stoke, Swalcliffe, and several others.

In the Decorated period Oxfordshire builders attained to great excellence and were very active and vigorous. One of the best of their works, the church at Banbury, has entirely disappeared; it was pulled down in 1790, it being considered cheaper to destroy it and to build a new basilican theatre-like structure than to repair one of the grandest churches in the country. Such vandalism can scarcely be commented upon in polite language. Merton College Chapel, which often figures in architectural books, is an example of this style. It consists of a choir, transepts, or ante-chapel and tower, the nave and aisles never having



BAMPTON REREDOS



WITNEY

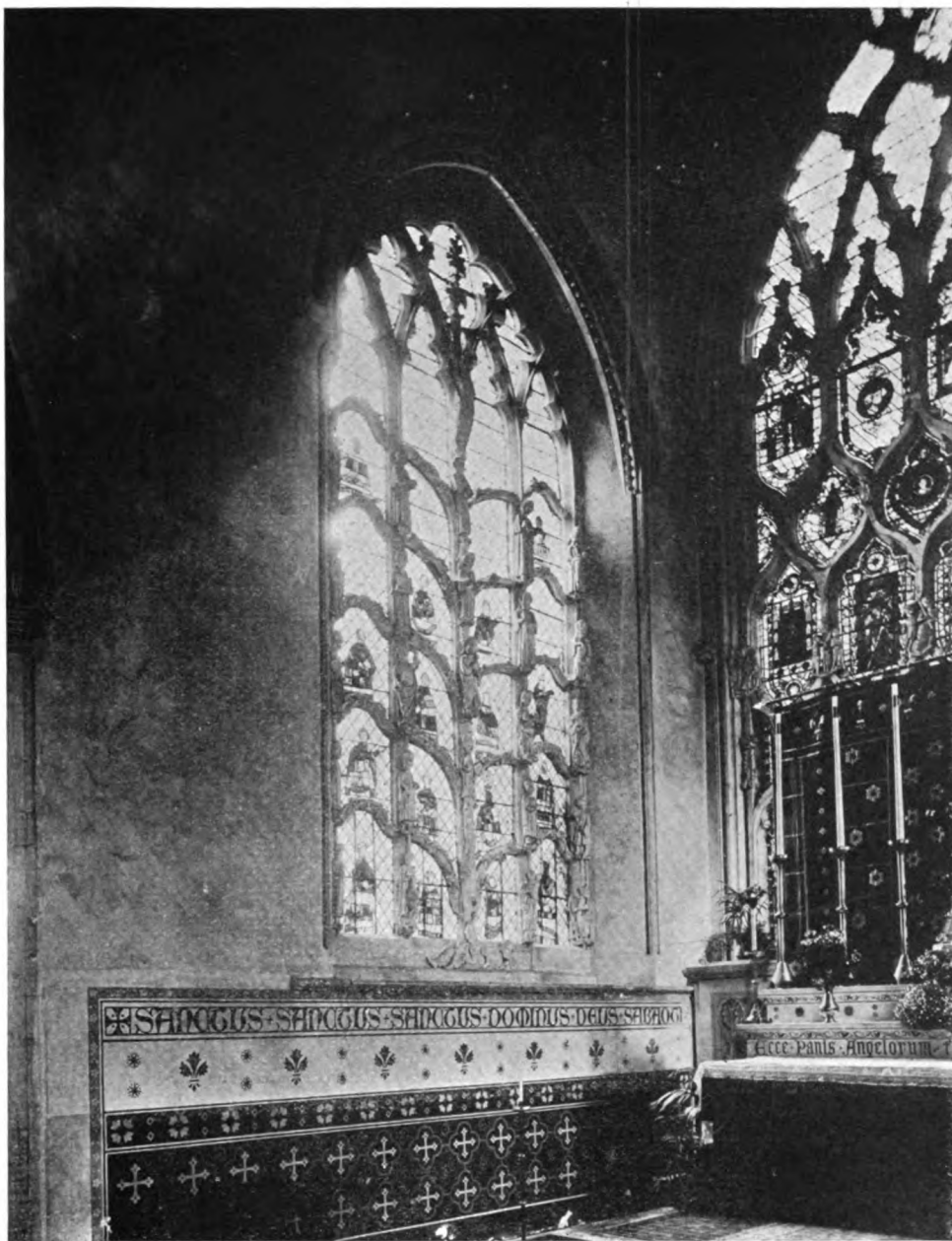
been built. The choir is early Decorated work, and was finished at the close of the thirteenth century. There are seven beautiful windows on each side, of four different designs, and the east window is in the form of a Catherine-wheel. The heads of the windows retain their original stained glass of the same age as the stonework, and afford one of the best examples of the glazing of the Decorated style now in England. The foundations of the transepts were laid in 1330, and the work was carried on during the whole of that century, and completed, with the exception of the top of the tower, in 1424.

Bloxham church is perhaps the finest in Oxfordshire, and Decorated work predominates and is very exquisite. Omitting reference to the Norman and Early English portions, we may mention the north transept, with its good geometrical window, its curious pillar, the windows of the south transept, the west door and tower and spire, and north door and porch. The west door is surrounded by elaborate Decorated

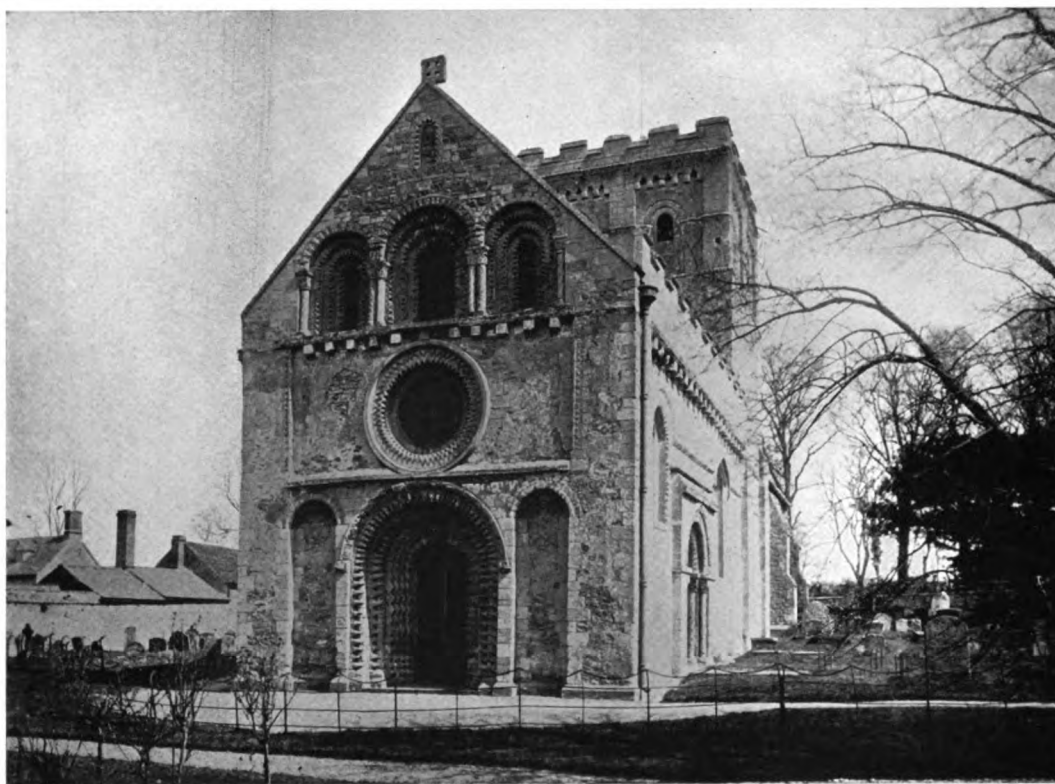
mouldings, one a running pattern of leaves and ball-flowers, and has above it a sculptured representation of the "Last Judgment." The tower with its spire is remarkable for its great height, being one hundred and ninety-eight feet high. It is one of three which are distinguished in a local rhyme:—

"Bloxham for length,
Adderbury for strength,
And King's Sutton for beauty."

It is rich with late Decorated work, and can compete with that of King's Sutton "for beauty." The Decorated work at Adderbury somewhat resembles Bloxham, and is remarkably fine. Broughton Church is a good example of the style. It was carefully restored by Sir Gilbert Scott, who always said "the West window of the aisle was the best fourteenth century window he had ever seen anywhere for beauty and fair proportions." The great architect William of Wykeham owned Broughton Castle, and left his impress on the architecture of the



JESSE WINDOW, DORCHESTER



IFFLEY CHURCH FROM WEST

county. He is said to have designed the late Decorated windows of Swalcliffe, before he invented or introduced the Perpendicular style, and the early Perpendicular chancel at Adderbury was built by him, his arms being inscribed upon it.

Two peculiarities of Oxfordshire churches of the fourteenth century may be noticed. The fringe or foliated canopy to the containing arches of the windows, and the exterior cornice ornamented with grotesque sculptures of heads and animals. The chancel of Dorchester, with its Jesse window and beautiful sedilia, is the most ornate example of later Decorated or curvilinear style, and the magnificent spire of St. Mary's, Oxford, with its clusters of pinnacles and profusion of ball-flower ornament, is a splendid testimony to the skill of Oxfordshire builders of this period.

The county is not very rich in specimens of the Perpendicular style. New College Chapel, Oxford, was designed by the great master-builder William of Wykeham. Handborough church has a fine nave,

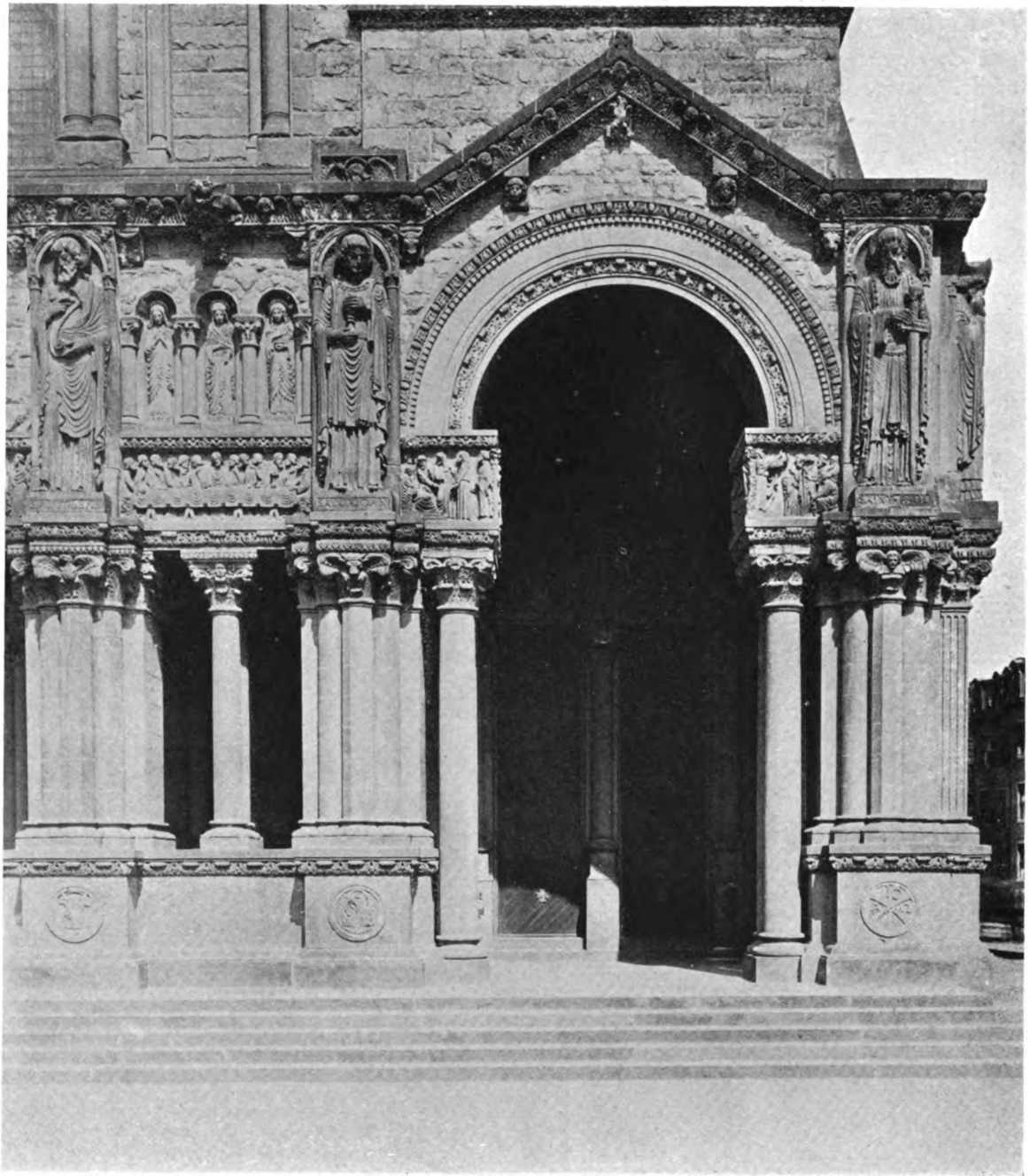
arcade with fluted columns, and clerestory, font, screen, and rood-loft, and Ewelme, built by William de la Pole, Duke of Suffolk, in 1434, is entirely Perpendicular, and contains some beautiful monuments and brasses. Minster Lovel, the chapel of Magdalen College, Oxford, with its magnificent tower, and Burford, are some of the best work of the period. Burford is a remarkable church, built in Norman and Early English times, and transformed by the wealthy clothiers into Perpendicular work in the fifteenth century. The upper part of the tower and the spire, and the south porch with fan traceried roof and the numerous chapels, are all worthy of close study.

Oxfordshire churches contain many objects of interest which have escaped destruction. There is some excellent late thirteenth century woodwork in the screens of Stanton Harcourt, Wardington, and Cropredy. The first has some curious little holes in the panel work, the object of which can only be conjectured. We have

noticed the same at Burnham, Buckinghamshire. Brightwell Baldwin has a very fine chest, originally painted, the combat of St. George with the Dragon being still visible. The watching-loft of Christchurch Cathedral and the font cover at Ewelme are remarkable. There are some remains of ancient stained glass, although the county is not rich in this respect. The cathedral has some thirteenth century glass, showing SS. Blaise, Cuthbert, Augustine, Martin, and the murder of St. Thomas of Canterbury, and some fourteenth century glass in the Latin Chapel. New College has some fifteenth century glass in the antechapel. Dorchester has many fragments of old glass, including part of the Jesse window, and some circular medallions of Norman date, probably the earliest specimens of stained glass in England. We hope to refer to these in a future article, when we shall consider the stained glass that remains to us in England. The county has a good store of mural paintings, of which we hope to write in a special chapter on that branch of English

art. Monuments and effigies and brasses would require much space for their enumeration and description, and must be left for future treatment. We should like to call attention to many other interesting details, such as the brass pre-Reformation eagle lecterns at Merton College and Cropredy, the beautiful reredoses with rows of saints or subjects, as at Bampton and Somerton, Yarnton, and in the cloisters of New College, the sculptured figures, such as the Norman crucifix at Langford, and the series of early fourteenth century subjects of the life of our Lord in the north transept at Ducklington, the various fine stone and wooden pulpits, fonts, etc., and the numerous pre-Reformation bells; but we have already exceeded our allotted space.

I have to acknowledge indebtedness to the architectural knowledge of my friend, Mr. Charles E. Keyser, M. A., F.S.A., for much valuable information contained in a chapter which he wrote at my request for a volume edited by me on the memorials of the county.



THE NARTHEX, TRINITY CHURCH, BOSTON
JOHN EVANS & COMPANY, SCULPTORS

Matheers Slate

*In this
Instance
Fading
Green*

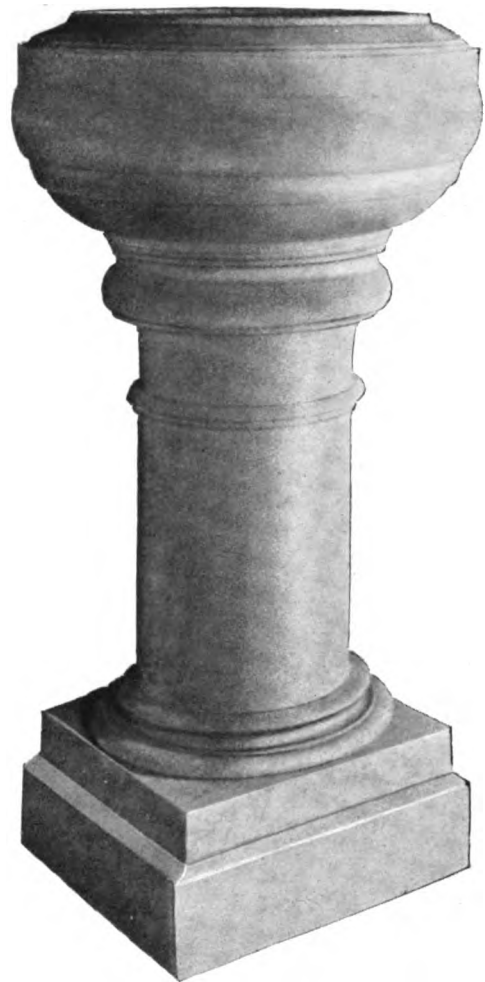


KENNEBUNK LIBRARY — KENNEBUNK MAINE
ARCH'T-FRANKLIN H. HUTCHINS-BOSTON

*The Matheers
Slate Company
Leard Building Boston, Mass*

Christian Art

*Two fonts designed and executed by
J. Franklin Whitman Company*



The following is a list of the most important ecclesiastical work we have done in the last twelve years :

St. Timothy's Church, Roxborough, Phila.
Christ's Reformed Church, Annville, Pa.
Zion Lutheran Church, Lebanon, Pa.
St. James' Church, Philadelphia, Pa.
Church of the Epiphany, Philadelphia, Pa.
St. Luke's Church, Germantown, Philadelphia, Pa.
St. Michael's Church, Germantown, Philadelphia, Pa.
St. Andrew's Church, Philadelphia, Pa.
St. Mark's Church, Philadelphia, Pa.
St. Mary's Church, Philadelphia, Pa.
St. Monica's Church, Philadelphia, Pa.
St. Peter's Church, Philadelphia, Pa.
Church of the Immaculate Heart, Overbrook, Phila., Pa.
Patterson Memorial Church, West Philadelphia, Pa.

Eighteenth Street Presbyterian Church, Philadelphia, Pa.
St. Gabriel's Church, Philadelphia, Pa.
St. Elizabeth's Church, Philadelphia, Pa.
Church of the Resurrection, Philadelphia, Pa.
Church of the Immaculate Conception, Jenkintown, Pa.
St. Paul's Church, Baltimore, Md.
St. Paul's Church, Pittsburg, Pa.
Trinity Cathedral, Cleveland, Ohio.
Trinity Church, Geneva, N. Y.
St. Patrick's Cathedral, Harrisburg, Pa.
St. Patrick's Cathedral, New York City, N. Y.
St. Luke's Church, Scranton, Pa.
Martin Maloney Chapel, Spring Lake, N. J.
St. Peter's Church, Reading, Pa.

CARVERS &
MODELERS
CASTERS IN
PLASTER
PAPIER-MACHE
CEMENT
CARTON PIERRE
BRONZE

STVDIOS
OF
J-FRANKLIN-WHITMAN-CO.
DESIGNER
DECORATIVE-SCULPTORS
Twelfth, Hamilton and Noble Sts. 235 East 41st St.
PHILADELPHIA, PA. NEW YORK CITY

MANTELS
ALTARS
PVLPTS AND
FONTS
IN STONE & WOOD
MANUFACTURERS
OF
ART MARBLE

*In each issue of this magazine we illustrate in our advertisement work we have executed
and built in churches and religious edifices throughout the United States*



GRUEBY FLOOR TILES

FOR

Churches, Terraces
and Floors of all kinds

Our floor tiles are made of various shapes in dull greens, yellows, blues, grays, and reds, at a high fire. Made of a vitreous clay they are guaranteed to be harder than marble and very durable.

Designs and samples submitted upon application.

Gold Medals:

Paris, 1900 St. Petersburg, 1901

Highest Award:

Buffalo, 1902 Turin, 1902

Grand Prize: St. Louis, 1904

Grueby Faience Co.

2 and First Streets

Boston : : Massachusetts



HUGH CAIRNS

ARCHITECTURAL
SCULPTOR

Modelling, Stone and
Wood Carving

**Fenway
Studios**

30 Ipswich Street

Back Bay, - Boston, Mass.

Sculptor of statues on
Trinity Church, A. C.
Burrage residence,
Penn Mutual and
State Mutual buildings

CHURCH WORK
A SPECIALTY

Angel for St. Vincent's Church
So. Boston, Mass.
Magginnis, Walsh & Sullivan
Architects

Ecclesiastical Furniture



SECTION OF STALLING CARVED FOR TRINITY
CATHEDRAL (EPISCOPAL) CLEVELAND, OHIO
AT OUR MANITOWOC, WIS., SHOPS
DESIGNED BY C. F. SCHWEINFURTH, ARCHITECT

American Seating Company

Chicago, 90 Wabash Ave.
Boston, 70 Franklin St.

New York, 19 West 18th St.
Philadelphia, 1235 Arch St.



*Chalice and Paten for Hankow, China
Executed by Arthur J. Stone, from design by Mrs. D. D. Addison*

Ecclesiastical Designing

Illumination in colours and burnished gold leaf, suitable for certificates, testimonials, booklets, or selected sentiments. Coats of Arms.

MRS. D. D. ADDISON

2 Parkman Terrace, Brookline, Mass.

Stained Glass Windows



**Treated in the Incomparable
English Antique Style**

* * *

Mayer & Co. of Munich
and London

47 Barclay Street, New York

We invite correspondence concerning proposed Memorial Windows



HUNT & WOOLLEY

Silversmiths

79 Chestnut St., Boston

(Members of the Boston Society of Arts and Crafts)

Designers and Makers of Ecclesiastical articles in gold, silver, bronze, etc. The above-named craftsmen devote their experience of many years especially to the production of hand-made articles in precious and other metals for Church use and adornment. They will be pleased to submit designs and estimate upon request, or give estimates upon designs supplied. They refer by permission to Ralph Adams Cram, Esq., of the firm of Cram, Goodhue & Ferguson, Boston and New York.

The Harry E. Goodhue Co

23 Church Street Cambridge Mass



Stained Glass—No opalescent glass used in the making of Memorial Windows—All work painted on antique and pot-metal glasses as was done in the best period of Christian Art

**Why not send Christian Art to
some friend?**

We have a most attractive proposition

NOW READY

A VOLUME OF SERMONS BY

Rev. Cyrus Townsend Brady, LL.D.

Author of "The Bishop," "Recollections of a Missionary in the Great West," "Gethsemane and After," "The Southerners," "American Fights and Fighters," etc.

"The Love Test" and Other Sermons, Long and Short, for General and Particular Occasions," by the Rev. CYRUS TOWNSEND BRADY, LL.D., Rector of Trinity Church, Toledo, Ohio.

Each copy contains a personally signed Frontispiece portrait of the Author.

This is the first volume of Sermons by Dr. Brady to be published, and will, no doubt, be widely read, especially by those familiar with his works in other fields. There is here the same brightness and crispness that we find in Dr. Brady's other books. Some of the subjects treated are the following:

PART I

Sermons of a General Character

THE LOVE TEST.

ANARCHY.

A TRIO OF SERMONETTES ON POLITENESS.

THE TRUE GLORY AND FUNCTION OF THE RELIGION OF CHRIST.

TWO SERMONETTES INSPIRED BY MY YOUNGEST SON.

THE NEW WOMAN AND THE OLD.

CHRIST AND WOMAN.

THE CROSS AND THE STREET.

ON THE DEATH OF MCKINLEY.

CHRIST AS A MAN OF COURAGE.

DOES KINDNESS PAY?

REVERENCE: A Mountaineer's Story.

GRASS PLANT AND STEEL PLANT.

PART II

Sermons on Particular Occasions

THE AVERAGE MAN. An Ash Wednesday Sermon.

STOP! LOOK! LISTEN! A Sermon for Lent.

CHRIST ON THE CROSS. An Anticipation of Good Friday

A GOOD FRIDAY MEDITATION.

THE PROOFS OF THE RESURRECTION. An Easter Sermon.

GOING DOWN. An Ascension Day Sermon.

UNDER THE ROD. A Thanksgiving Day Sermon.

A CHRISTMAS GREETING AND A CHRISTMAS SERMON

SHADOWS AND LIGHTS. A New Year's Sermon.

FOLLOWING THE STAR. An Epiphany Sermon.

NATURAL AND SPIRITUAL MAN. A Baptismal Sermon

LOVE AND LAW. A Church Dedication or Consecration Sermon.

THE BROOK'S SERMON: A Little Allegory on Giving.

A HARVEST HOME SERMON.

PRICE, \$1.35 NET, POSTPAID

A NOVEL DISCUSSION OF THE BASIS OF SOCIETY

The Commonwealth of Man

By Robert Afton Holland, S.T.D., D.C.L.

Cloth, \$1.00 net. Postage 12 cts.

A Series of practical and constructive lectures, avowing the author's "faith in the actual world as God's world, with divine Reason in its history and divine Order in its institutions."

CONTENTS

INTRODUCTION. "THE MAN WITH THE HOE."

PROGRESS BY PROPERTY.

"BROTHER TO THE OX."

THE IDEAL MAN.

THE REIGN OF THE PLUTOCRAT.

THE HANDIWORK OF THE STATE.

THE FUTURE OF SOCIETY.

THE "ANGELUS"; OR, MAN'S "REPLY TO GOD."

"THE WAGES OF GOING ON."

"THE SWORD OF THE LORD."

THE RED CROSS.

INDEX.

What the Critics say of it

"A brilliant and stimulative book, large in scope, rich in suggestion."—THE LIVING CHURCH.

"We have marked a dozen passages for quotation, and it would have been easy to have marked a hundred more."—*The Church Standard*.

"They charm by the beauty of their literary style and stimulate thought by their brilliant aphorisms and startling paradoxes."—*The Churchman*.

"The pen of the writer is keen and epigrammatic."—*Hartford Courant*.

"Every chapter rings and sings with vital thought."—*The Unity*.

"The charm alike of earnest conviction and of finished manner attaches to every page."—*Methodist Quarterly Review*.

"No half-hearted or timid defender of the old order."—*New York Times*.

"The work of a true scholar, it is dignified; almost prophetic in tone."—*Boston Transcript*.

"There is a genuine thrill and stir in these words which belong only to real eloquence."—*The Christian Register, Boston*.

"Dr. Holland often reminds us of Ruskin in his eloquence."—*Springfield Republican*.

"A book of real thinking force."—*Advertiser, Dundee, Scotland*.

"Brilliant and vigorous."—*Nottinghamshire Guardian, England*.

"I am greatly pleased with the powerful blows, sturdy and incisive both, which you deliver upon the head of some of the fads that crowd our modern atmosphere."—*Rt. Rev. D. S. Tuttle, D.D.*

PUBLISHED BY

The Young Churchman Co., Milwaukee, Wis.

Christian Art



THE NARTHEX, TRINITY CHURCH, BOSTON
JOHN EVANS & CO., SCULPTORS



DETAIL OF ABOVE

JOHN EVANS & CO., 77 HUNTINGTON AVENUE, BOSTON

Christian Art



CADET BARRACKS, U. S. MILITARY ACADEMY, WEST POINT

All stone trim above first story in concrete stone by ECONOMY MANUFACTURING COMPANY, NEW HAVEN, including 103 foliated and grotesque bosses, and two canopies, faintly shown in illustration. This building is thought by many to be a remarkable illustration of good Gothic work



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

English
Stained Glass



Mosaics



Memorial Tablets



Brasswork



Heaton, Butler
& Bayne

Glass Painters by appointment to
His Majesty King Edward VII.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York

or to Messrs. Spaulding & Co., Chicago, Ill., Representatives for the Middle West

Christian Art

CONTENTS FOR JUNE

SAINT PETER	ADDISON B. LeBOUTILLIER	Cover
INTERIOR, CHURCH OF NAZAIRE, CARCASSONE		Frontispiece
THE CHURCH OF ST. PAUL THE APOSTLE, NEW YORK	WILFRID E. ANTHONY	101
<i>Plates — View of the Church. Ground Plan. View across the Chancel. The High Altar. Lady Chapel. St. Agnes Chapel. St. Patrick's Chapel. Festival White Chasuble. Festival White Cope. Violet Chasuble. Red Chasuble. Memorial Door. Green Cope. Rose Dalmatic.</i>		
CHURCH OF OUR SAVIOUR, MIDDLEBORO, MASSACHUSETTS		117
AN ANGLICAN CHURCH FOR A LARGE CITY PARISH		118
MEDIÆVAL AND RENAISSANCE BAS-RELIEFS OF SACRED SUBJECTS	MRS. ARTHUR BELL	119
<i>Plates — Ivory Diptych, fourteenth century. Ivory Diptych from Soissons Cathedral. Detail of Bas-Relief, Orvieto Cathedral. Bas-Relief from West Front, Orvieto. The Naming of St. John the Baptist. Christ in the Sepulchre. Bronze Doors, Cathedral of Monreale. Altarpiece in Wood. Detail of Pulpit, Pisa Cathedral. Bas-Relief on Pulpit of St. Croce, Florence.</i>		
ST. DAVID'S CATHEDRAL	REV. E. HERMITAGE DAY	133
<i>Plates — The Cathedral from the Northeast. The Nave Roof. The Nave, looking East. Choir and Presbytery Screen. The Bishop's Throne. Base of St. David's Shrine. Image on Gable. Arch. Stone Screen. The Rood Screen.</i>		
MORTUARY CHAPEL, NORWOOD, MASSACHUSETTS		140
DETAILS FROM NARTHEX, TRINITY CHURCH, BOSTON		141
<i>St. Paul on the Way to Damascus. The Prodigal Son.</i>		
THE NEW MONSTRANCE FOR WESTMINSTER CATHEDRAL		142
THE SOUTH PORCH, NORTHLEACH, ENGLAND		144

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland,

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.

In giving change of address the old as well as the new address must be given.

Entered at the post office at Boston, Massachusetts, as second-class mail matter.

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.



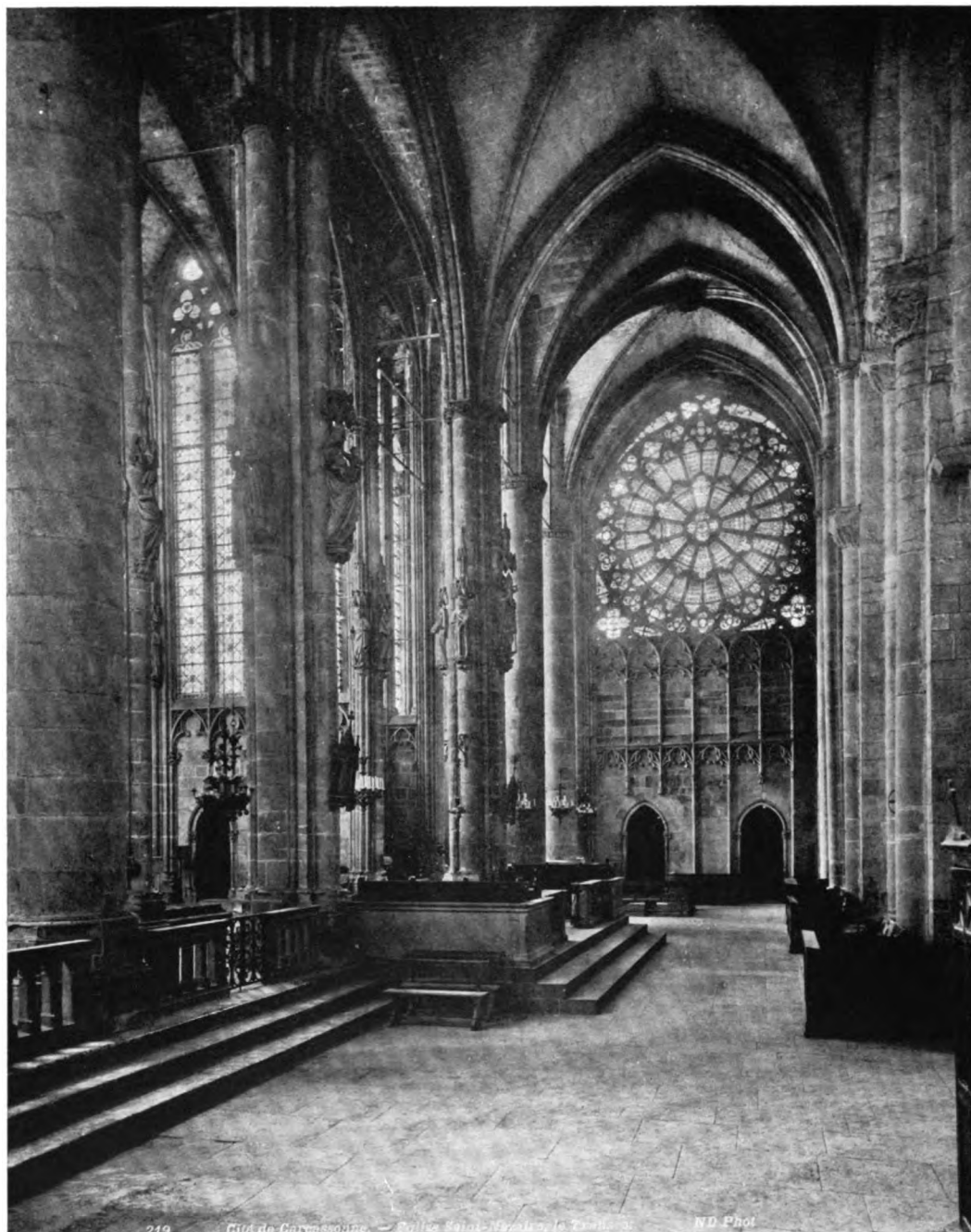
THE ENGLISH GLASS WINDOW illustrated here was designed and executed by the Gorham Company, for St. James' Chapel by the Sea, La Jolla, San Diego, Cal. ¶ It is no longer necessary to import windows in English glass. The entire work of production, in all its stages, is carried out in the Gorham Company's own studios. The saving in time and in import duty is very considerable

THE GORHAM CO.

Fifth Avenue and 36th Street

New York





INTERIOR, CHURCH OF
NAZAIRE, CARCASSONE

ND

Christian Art

Volume Three

June, 1908

Number Three

THE CHURCH OF ST. PAUL THE APOSTLE, NEW YORK *

(AN APPRECIATION)

By Wilfrid E. Anthony

THE Congregation of St. Paul the Apostle, commonly known as the "Paulist Fathers," was founded in March, 1858, with the Very Reverend Isaac T. Hecker as its first superior. Associated with him as founders were Fathers Clarence A. Walworth, Augustine Francis Hewit, George Deshon, and Francis Baker. The last-named priest may be considered as the inaugurator of the splendid liturgical spirit which has developed into one of the chief characteristics of this community to-day, and which is strikingly manifested at the Paulists' Church in New York.

The principal work of the congregation is the preaching of missions. These missions are preached to both Catholics and non-Catholics. The non-Catholic missions treat of the primary doctrines of the Catholic faith, the interested inquirer having ample opportunity to obtain any desired information by means of the "Question Box." Questions deposited in this box are answered by the missionary from the pulpit. The Paulists are specially trained for this purpose and are thoroughly

acquainted with the difficulties of non-Catholics.

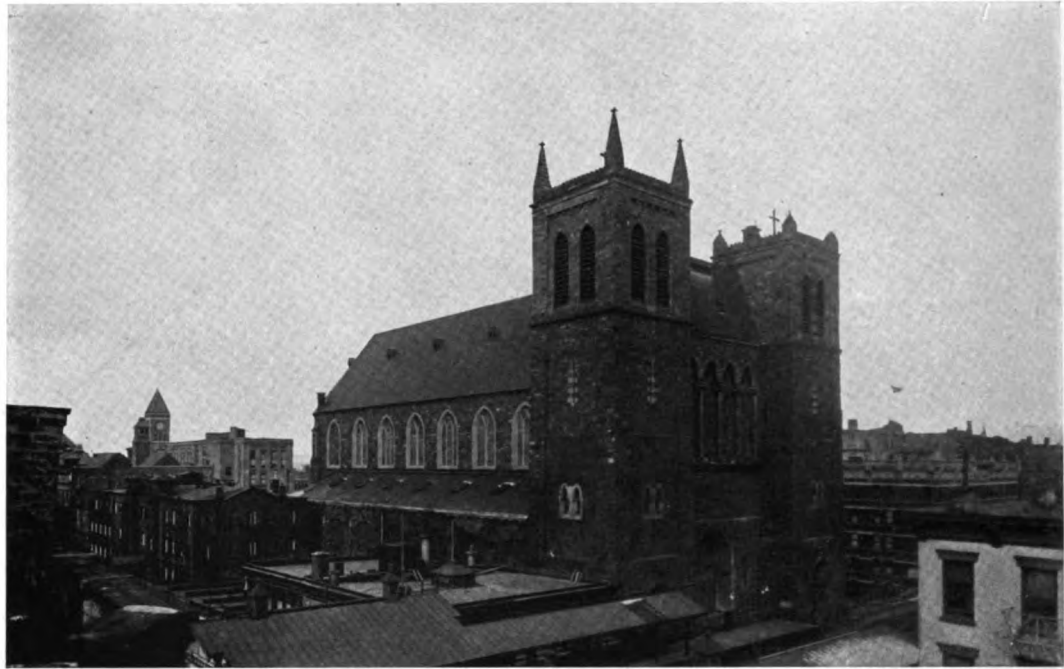
The novitiate of the Order is located at St. Thomas' College, Washington, D. C., where it is hoped that a suitable group of buildings will soon be erected adequate to the needs of the community.

Besides the mother house in New York and the house in Washington there are establishments in San Francisco, Chicago, Winchester, Tenn., and Berkeley, Cal. The summer house of the community is beautifully situated on the shores of Lake George, N. Y.

The Church of St. Paul the Apostle is located at the corner of Columbus Avenue and Sixtieth Street, New York, and is the third church erected on this property. The present edifice was begun in 1876, and opened for public worship in 1885.

The original designs called for a structure in the English Gothic style, but have, through successive alterations, developed, strange reversion though it be, into a Byzantine church; at least in so far as the interior is concerned. The exterior has suffered less violently, however, but one may suspect that which may be found within from the "five sisters" of the west front (east geographically, but we will use the terms east, west, north, and south in

*Grateful acknowledgment is due to various members of the community for permission to photograph the church and vestments, as well as for some valuable plates loaned by them and by Mr. Wm. Laurel Harris.

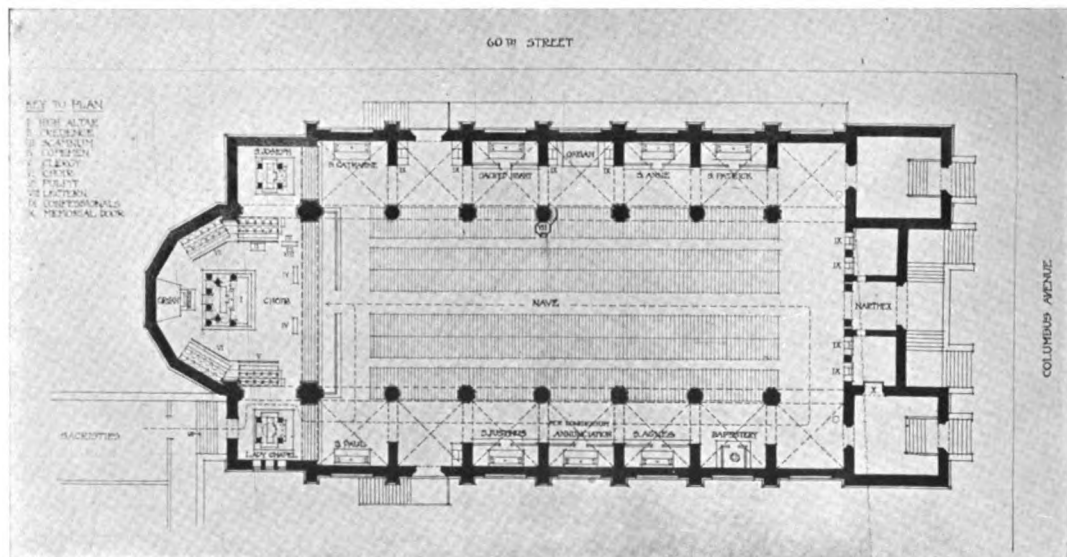


THE CHURCH OF ST. PAUL THE APOSTLE, NEW YORK

their strict liturgical sense only) the glass in the tympanum of the central portal, and also that of the clerestory windows. Hence little remains of the original scheme save the general dimensions of the edifice. These are by no means insignificant. This church is said to rank second in size of all the churches in this country.

The plan consists of a narthex, and an unbroken nave and aisles, terminated by an

apsidal choir. It is to be regretted that the narthex is shorn of its proper use, and that the main entrance to so noble an interior is gained through such a mean, temporarily contrived vestibule. The nave, of generous proportions, is seven bays in length, 26 feet to a bay, giving 182 feet; add to this 60 feet for the choir and some 20 feet for the narthex and towers, and we attain the approximate



GROUND PLAN OF THE CHURCH OF ST. PAUL THE APOSTLE



VIEW ACROSS THE CHANCEL

result of 262 feet in internal length. The width of the nave, 64 feet on pier centres, is remarkable. The nave of the new Catholic Cathedral at Westminster measures 60 feet in the clear. The internal height of the nave from floor to ceiling is 90 feet. The dimension from the floor to the crown of the domes at Westminster is 112 feet. The aisles and chapels together flanking the nave measure 21 feet 3 inches on each side. The congregation is seated entirely in the nave, the side aisles proper are used only as such, and for processions. There are seventeen hundred sittings.

The choir, elevated some seven steps above the nave, is unique as to its arrangement. This may be seen from the accompanying plan. The result, though not strictly liturgical, is fairly satisfactory, both as to the proper carrying out of the full ceremonial, and likewise as to the convenience with which the congregation may intelligently follow the liturgical functions which take place there. The choir arrangement at Westminster is somewhat similar, but on a much larger scale. There the singers' choir is placed wholly behind the high altar and the canons' stalls are in front of it, occupying the same relative position as do the clergy stalls at St. Paul's. But whereas in the former case the *scamnum*, or celebrant's bench, is located between the canons' stalls and the altar, in the latter case it is placed to the westward of the clergy stalls and toward the nave.

The prominence and distinction of the choir would be greatly increased by the depression of the floors of the two side chapels flanking it, to within one or three steps of the nave floor level. It may be noticed from the plan that these two side chapels do not centre on the axis of the actual side aisles. The reason is that these two chapels on each side of the choir are equal in width to both the aisles and chapels which flank the nave. Hence the view down the aisles from west to east is most unfortunate. The entrance for processions is also awkward and indirect. Both of these defects could be remedied by continuing the actual side aisles directly past

the choir, and by removing the altars of Our Lady and St. Joseph to chapels built to receive them at the sides of these newly formed aisles.* By this arrangement the general effect would be vastly improved both æsthetically and liturgically. However, we should be and are very thankful to have a choir at all, as the vast majority of the Catholic churches in the United States are conspicuous for the absence of this liturgical appendage, and are satisfied with a hole in the wall which is dignified by the name of "sanctuary." We may be pardoned for digressing somewhat from the subject at this point, but it seems opportune to call to mind the numerous and costly churches which have been and are still being erected, without the slightest intention of providing accommodation for a liturgical choir, and this in direct opposition to the celebrated *Motu Proprio* relative to ecclesiastical music issued by our Holy Father, Pope Pius X. Not only do parish churches offend in this regard, but the new Cathedrals of Richmond and Pittsburgh are wanting in this requirement. The former, however, has at least an architecturally defined choir of respectable proportions, where in time its true function may be carried out by the instalment of a liturgical choir, whereas the latter, a five-aisled church with transepts, has merely an apse attached directly to the east end. These liturgical and architectural offences are, in most cases, especially in the town parishes, wholly inexcusable. Besides St. Paul's there are of course many other churches having chancel choirs, but it will suffice to mention four notable exceptions to the general rule which enjoy this unique distinction of possessing liturgically trained choirs. The Church of the Blessed Sacrament at Providence, R. I., of which Heins and La Farge were the architects, is one of these. This church is in charge of a former Paulist, who has practically duplicated, on a smaller scale, the arrangement

*In the new plans, referred to elsewhere, the entrance to the church from the sacristy is gained through the existing side door in the north aisle, the old entrance behind the altar in the Lady Chapel being blocked up.



THE HIGH ALTAR

of the Paulist's choir. Another exception is to be found at old St. Paul's, in Brooklyn, with its admirable new choir arrangement, designed by Cram, Goodhue & Ferguson, which is probably as perfect as that of any church in this country. In this instance strict adherence to ancient traditions and correct liturgical arrangements have been observed as far as possible. The result will doubtless be watched with the keenest interest, and it is to be hoped that many other clergymen will be led to follow the example set by the zealous priest in charge of this church. The third exception is St. Paul's Church, Washington, D. C., where the Paulist novices inaugurated the good work which is still carried on by a properly trained choir. The fourth exception is to be found at St. Mary's, Chicago, the Paulist Church in that city, whose choir is under the efficient direction of Father Finn. Some one has significantly remarked that everything placed under the protection of St. Paul seems to be elevated to a position commensurate with that of its learned and cultured patron. At any rate this statement is true in so far as the examples cited in this article are concerned, for each one is in some way or other connected with this illustrious Apostle.

The high altar of the Paulist Church in New York, with its splendid baldachino of rich marbles and gold mosaics by the late Stanford White, is, as it should be, the central object of interest within the church. This may be said to have paved the way to the change in style within the church edifice, for, after the erection of this sumptuous Byzantine altar, together with its compliment of the two side altars in the chapels of Our Lady and St. Joseph, by the same architect, the Gothic idea has been thus far abandoned. With but one or two changes this admirable high altar could be made rubrically perfect. By removing the circular canopy over the throne, a cross and candlesticks of large dimensions could be arranged according to the rules prescribed by the eminent liturgical authority and sometime master of ceremonies of St. Peter's at Rome, Martinnucci, and which arrangement is to be

found at the above basilica and the other great Roman churches and also at the new Westminster Cathedral, viz., the cross and candlesticks to be identical in form and design to the height of the cups of the candlesticks which, on the cross, gives place to the required division between the cross proper, taking the place of the candle, and its pedestal. The rubrics also direct the position of cross and candlesticks to be on the same level and in line, a direction which is unfortunately more frequently ignored than followed. By this arrangement, at Pontifical Mass, where the bishop of the diocese is officiating, the cross can be easily moved forward, and the seventh candlestick, precisely like the other six, set in its place, as the rubric requires. Consequently all crosses placed in niches or on thrones above the level of the candlesticks (as the majority of them are in this country) are rubrically incorrect. This altar could likewise be improved were it lengthened, at least nearly to the ends of the retable. These two alterations would be by no means difficult or costly.

The two side altars above mentioned are not so liturgically successful, though satisfactory architecturally. There are besides these two side chapels, eight others, four along the side of each aisle. Be it remarked in passing that these side altars are properly without tabernacles. It is positively at variance with the rubrics to supply every side altar with a tabernacle, as is the silly custom followed alike by clergy and architects in this country. As the Blessed Sacrament can be reserved in only one place at a time in any one church, it is absurd and useless to provide more than two tabernacles for any single church, the second being in reserve for special occasions when the reservation must take place at some other than the high altar. St. Patrick's chapel, the first on entering, on the south aisle, is the one by far most in harmony with the present Byzantine character of the interior.* There is one other

*It seems unfortunate that the new memorial chapel of the Annunciation is to be executed in Italian Renaissance instead of the Byzantine style, which is far better suited to the interior of the church as it has developed.



LADY CHAPEL

Byzantine chapel, the rest are Gothic and Renaissance, situated along the north and south aisles respectively.

The second aisle bay from the entrance on the north side, opposite St. Patrick's Chapel, is occupied by the baptistry.

In one of the central bays of the south aisle is placed the secondary organ used to accompany the congregational services. The choir organ occupies the easternmost bay of the apse behind the high altar, a very unusual position.*

Succeeding Stanford White came La Farge the younger, with the introduction of his glass in all but the central windows of the apse. He practically Byzantinised the whole interior as far as was possible. The present and as yet incomplete decorations of the choir are due to him, as are also the narthex screen at the west end of the church, and St. Patrick's chapel previously mentioned.

Following La Farge came William Laurel Harris, the artist, who is at present engaged on the decorations of the interior, and who has done so much towards bringing order out of chaos.†

The pulpit is located half way down the nave on the epistle side, owing to the length of the church. It would be very desirable to erect a suitable pulpit of marble and mosaics to be placed at the first pier on the gospel side, where it more properly belongs. The church would also be vastly improved by replacing the present temporary wood floor for one of tiles or Welsh quarries. The present pews might well be replaced by others of more suitable design, or better still, by substituting chairs of the traditional style, as at Westminster and numerous other churches throughout England and on the continent. By re-

moving the first few rows of pews back to the distance of the first pier, greater dignity would be attained, owing to the increased space between the first pew and the communion rail, a refinement which is too frequently overlooked.

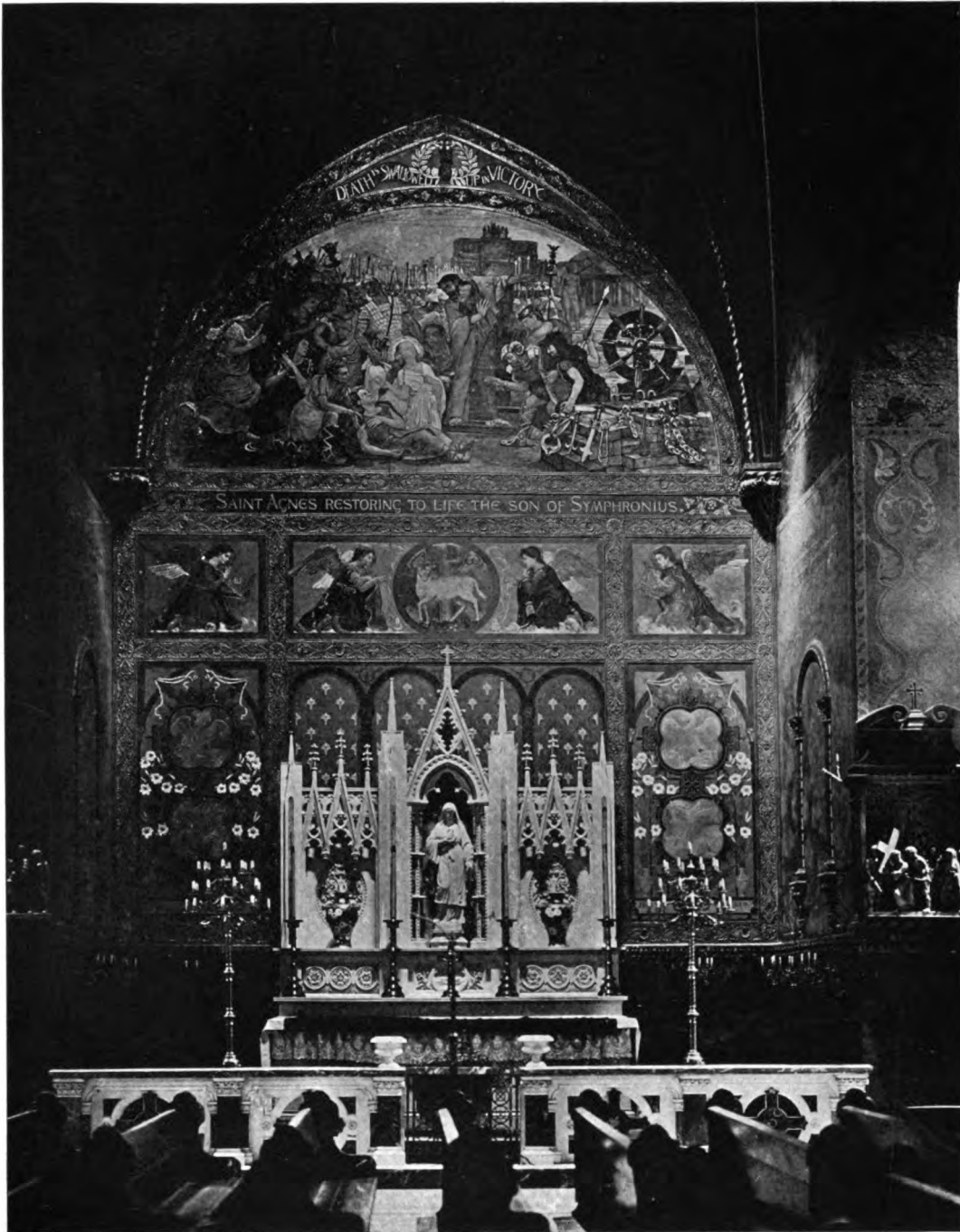
One of the most unfortunate "improvements" of late has been the introduction of electric lights. Perhaps the fault lies not so much in the use of these lights as with the arrangement employed. The bulbs are ranged entirely around the capital of each pier, much to the disfigurement of these beautifully carved capitals of varying Byzantine design. However, it is fortunate that the ceiling has escaped illumination, as it has not at the Cathedral, with a corresponding loss of mystery and of proper light and shade. The arc lights at the west end of St. Paul's are obnoxious, as are also the lights attached to the back of the baldachino. On the other hand, the theatrical use of electricity that too frequently prevails elsewhere is never permitted in this church.

The Paulists may not be so well known to the general public for the finish and correctness of their liturgical ceremonials as for their missionary labors. However this may be, the fact remains that the Church of St. Paul the Apostle attains the high-water mark, liturgically, and may very justly be considered the superior in this respect to any other church in the United States.

Strangers flock to the Cathedral, and quite naturally so, as the place where the best in the way of music, ritual, and elegance of rendition are expected, but alas, this is not the case, for, to the liturgically informed, the two churches would scarce be recognised as belonging to the same

*In the plans for a new house by Cram, Goodhue & Ferguson, which the community hope to build and which were exhibited at the Catholic Club in New York in connection with the recent centenary celebration of the foundation of the archdiocese, provision was made not only for a complete establishment, including the various rooms required, such as the library, refectory, chapel, cloister-garth, etc., but also for slight though important changes in the church edifice itself. One of these provides for the organs to be placed in pseudo transepts built up over the first aisle bay from the chancel, thus removing it from its present undesirable position. This addition to the exterior would also have the advantage of emphasising the architectural prominence due the chancel. These plans further provide for a soaring *flèche*, which would not only dominate the whole establishment, but would, moreover, command attention for miles around.

†Most of the mural paintings, the treatment of the nave arches, etc., as well as the scheme of decoration herewith illustrated are due to Mr. Harris.



ST. AGNES CHAPEL

communion, so different is the rendering of the identical services that take place in each.

To Father Alfred Young, C.S.P., is due the honour of founding and establishing the chancel choir in the Paulist church, which under the very efficient direction of Professor Hurley has ever continued to provide the musical setting for all the many and varied liturgical functions for which St. Paul's is celebrated.

The Church of St. Paul the Apostle was one of the notable exceptions which was not affected by the *Motu Proprio*, for modern theatrical music, women's voices, orchestral accompaniments, and other proscribed practices are unknown in this church.

The music employed in rendering the liturgical services follows the best traditions. Here the Gregorian chant receives sympathetic appreciation and may be heard in all its solemn grandure. Solemn Mass is celebrated during the winter months every Sunday at eleven o'clock, and on festivals of the first class which fall on week days. A *missa cantata* is celebrated with full choir during the summer. The *proper* of the Mass is invariably sung in its entirety, as are likewise all the offices which are celebrated in this church. Consequently this entails much practice and labor on the part of the choir — which by the way is a voluntary one — for the many changes and variations which occur in every service.

Vespers are solemnly chanted every Sunday at four o'clock, and on the greater festivals which fall on week days, at 8 P.M. Besides the celebrant in cope may invariably be seen the proper number of assistants also vested in copes, two, four, or six, according to the rank of the feast. The copemen occupy two benches placed at either side of the choir and facing the altar. The celebrant occupies the *scamnum* alone. This custom, however, is not universal. Torch-bearers of the suitable number are brought on at the appointed time during the Mass and for the Benediction of the Blessed Sacrament, which is given after Vespers, or by itself, as the case may be.

At St. Paul's one is not obliged to endure the makeshift performance which takes place in the majority of churches, consisting principally of omissions, with some additions — "alleluias" and a few "Ave Marias" thrown in — usurping the place of the proper hymns on ferias in Lent, etc., and dignified by the name of Vespers which is very unlike the beautiful office the Church knows by that name.

The office of Compline is sung in this church on Wednesday evenings in Lent. It is regrettable that this exquisite "Evening Prayer of the Church" is not more frequently heard. Unlike Vespers, there are no copemen, the *Hebdomadarius*, as the officiating priest is called, is simply vested in cassock and surplice without a stole, and chants his part of the office from his stall in choir, instead of at the bench. The order of precedence in going to the choir is also reversed from that which obtains at Vespers. The highest in rank heads the procession, which is brought up by the smallest choir boys.

Preceding all functions the choir, led by two acolytes (Compline excepted, as they are not required) and without crucifer (except in solemn processions), advances to the chancel processional, singing suitable hymns in the vernacular, and at the conclusion of the service the recession takes place in like manner. Every detail is carried out with due order and decorum. On a few of the greater festivals, such as Christmas, Easter, etc., the High Mass and Vespers are preceded by a solemn procession *per longiorem* through the church, the choir singing several processional hymns while going to the chancel. On other occasions St. Paul's presents a brilliant spectacle to the beholder. The various chapels are lighted and fittingly decorated, and the most elaborate vestments are worn. At no time, however, during a Solemn Mass are more than the six canonical lights used on the high altar of this church. This practice is, for rubrical reasons, the one to be followed, and not the more usual one of employing numerous extra liturgical lights. Exceptions occur to this rule on the Feast of



ST. PATRICK'S CHAPEL

Corpus Christi, and for the celebration of the "Forty Hours" when the Blessed Sacrament is to be borne in procession and thereafter enthroned upon the high altar. On these occasions many extra eucharistic lights are used, twenty at least being required.

On Sunday evenings there is held a congregational service consisting of a suitable form of prayers, versicles, and responses in English, congregational singing, sermon, and Benediction of the Blessed Sacrament. It may be observed that this Church enjoys the unusual privilege of giving Benediction twice on Sundays. In St. Paul's when Benediction alone is given the celebrant in cope is preceded by two torch-bearers and not by the customary acolytes bearing candlesticks, that are brought into requisition on all and every occasion in the majority of churches where little or no attention is paid to these rubrical details.

The varied and complicated offices prescribed for Holy Week are fully carried out in the Paulist church. The ceremonies begin with the Solemn Blessing and Procession of the Palms, followed by the Solemn Mass on Palm Sunday. Beginning on Wednesday evening the *Tenebrae* (Matins and Lauds of the following day) is chanted without the aid of the organ, the cantors taking their place at the lectern in the middle of the choir. On Maundy Thursday the "Mass of the Lord's Supper" is sung with all the accompanying pomp and splendor. The bells are rung during the *Gloria in Excelsis*; but are not heard thereafter until Holy Saturday, wooden clappers being used instead. Following the Mass the procession of the Blessed Sacrament takes place to the "Altar of Repose," or repository, where the second Host consecrated in the Mass of this day is reserved until the following day. In the evening the *Tenebrae* is again chanted. On Good Friday the Adoration of the Cross and Mass of the Presanctified is sung, with the procession of the choir and clergy in black vestments returning from the altar of repose bearing the Host that was carried there in proces-

sion the day before. The "Way of the Cross" is performed in the afternoon, and, in the evening the solemn ceremonies are concluded by the *Tenebrae*.

On Holy Saturday there is the "Blessing of the New Fire" from which all the lights in the church are taken, followed by the blessings of the paschal candle and baptismal font, all concluded by the Solemn Mass in white vestments, when the bells are again heard. This Mass is properly the Mass of the Resurrection which was formerly said "very early in the morning" on Easter Day. To witness the different functions of Holy Week as they are minutely carried out in this church is an education, liturgically speaking, in itself. Here at St. Paul's what are generally known as "popular devotions" do not receive the prominence accorded them elsewhere, the liturgy of the Church being preferred, and rightly so, above services of a merely popular character. As has been previously stated the Lenten services consist of Compline, sermon, and Benediction in place of the usual "Beads, Instruction, and Benediction." The same may be said of the Sunday evening services as also the evenings of great feasts which fall on week days.

The congregation at the Solemn Mass is probably the most intelligent Catholic assemblage to be found, at least around the environs of New York. Many of the people, women included, may be seen following the service by the aid of their rubricated Latin missals, exact counterparts in miniature of the one used by the celebrant at the high altar. Missals for the laity would be of little use elsewhere, as the *proper* of the Mass is omitted for the lack of a liturgical choir.

The majority of the sacred vestments are made by devoted members of an embroidery class connected with the church, and under the direction of one of the Fathers. It will doubtless be most satisfactory to many to observe from the illustrations that the form of the chasubles is what is known as "Gothic," or more properly Ambrosian, employing the Y cross, and not those vulgar and obnoxious



FESTIVAL WHITE CHASUBLE



FESTIVAL WHITE COPE

French fabrications of modern cut! Would that a return to this ancient and beautiful form were more general and that the modern cut-away chasuble would receive the ostracism which it deserves! It will also be noticed that the orphreys of the copes extend entirely around the neck and that this vestment is cut in the correct semi-circular form. The dalmatics have their

proper ample sleeves, and not mere flaps. Fortunately the atrocious products of "Barclay Street" (name of horrible portent!) in the shape of "fiddleback" chasubles apparently lined with cardboard, copes with the necks cut out, and sleeveless dalmatics, all with their machine-made "decoration," find no place in St. Paul's.



VIOLET CHASUBLE



RED CHASUBLE

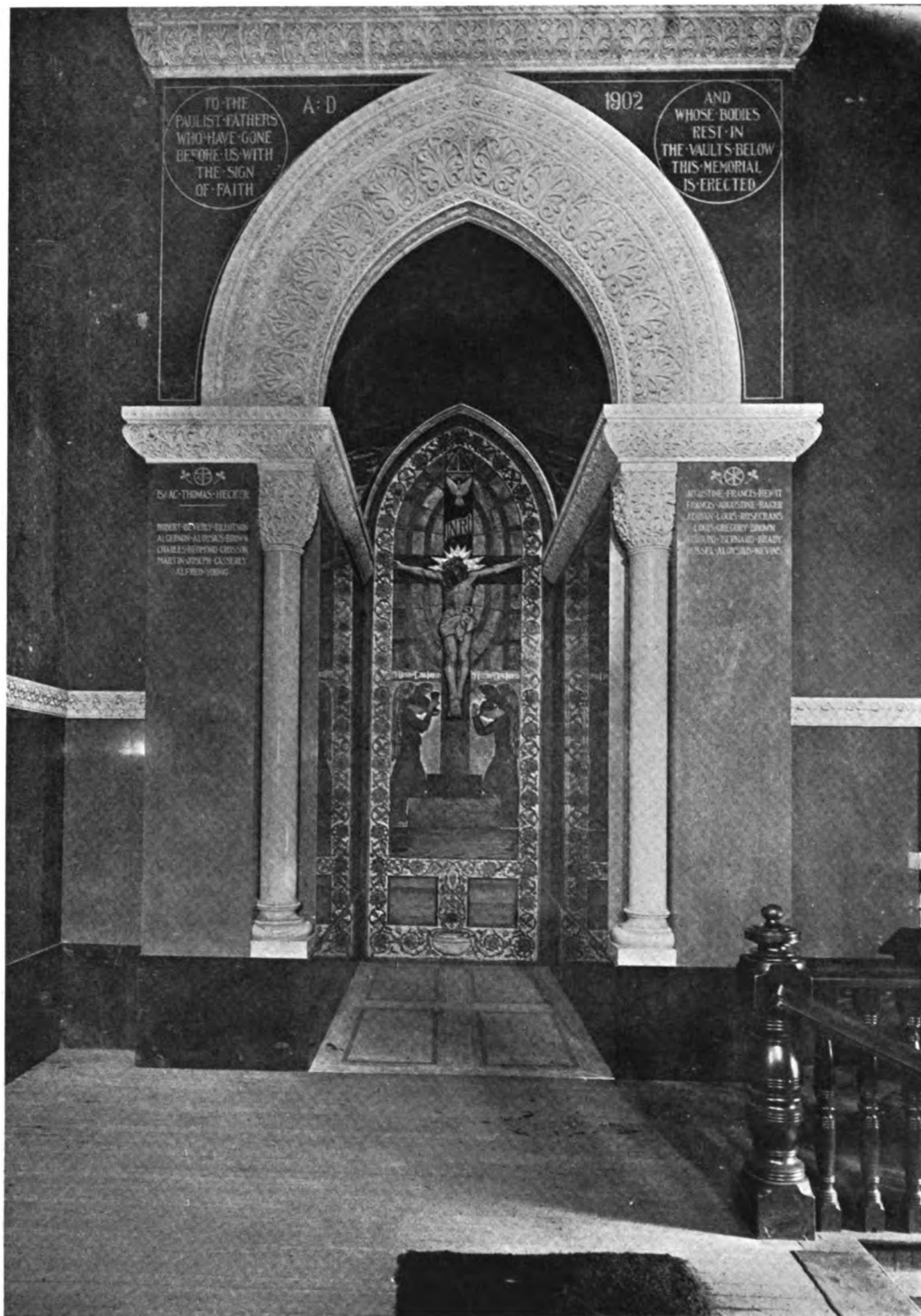
The white chasuble and cope shown in the illustrations form part of a festival set of vestments presented to the church by an Englishman. This set of vestments was made by the Dominican Nuns of Hunt's Point, New York. The material consists of white moiré silk, and the embroidery and fringe are of gold, while the various medallions, representing Our Lord, the Blessed Virgin, and the patron saints of the community are done in vari-colored silks. The other vestments here shown, except the red chasuble, are the product of the embroidery class. The illustration shows the red chasuble of rich brocaded material, with orphreys of Gothic design. The green cope, together with the chasuble, which were recently on exhibition at the National Art Club, form part of a set of vestments which were the work of Sister Borgia, of the Sisters of Mercy, who was formerly identified with the embroidery class. This cope is made of green satin embroidered in gold and lined with yellow silk. The *formalium*, or morse, shown on the cope is a jeweled clasp of Gothic design, and is worn by the celebrant only. The illustration shows the violet chasuble of moiré silk with embroidered orphreys. This chasuble forms a part of one of the finest sets of vestments in St. Paul's large collection. The set consists of one chasuble, two folded chasubles (worn by the deacon and subdeacon on the Sundays in Lent and Advent) dalmatic and tunicle (worn by the aforementioned ministers from Septuagesima to the First Sunday in Lent exclusive) broad stole, tabernacle veil, three copes for Vespers, besides pulpit and lectern hangings.

The veil for the tabernacle of the liturgical color, black excepted, is always used in this church, as are also hangings for the pulpit and lectern, though these latter are not prescribed by law. The photograph illustrates the dalmatic of rose-coloured silk with applique of white corded silk, and forms part of a set of vestments which is used but twice during the ecclesiastical year, namely, on *Laetare* and *Gaudete* Sundays (the mid-Sundays of Lent and Advent respectively) consequently vest-

ments of this colour are very rarely seen, their possession partaking somewhat of the nature of a luxury, as their use is not obligatory. However, on these two days St. Paul's presents a most impressive appearance, imparting the true spirit which the office of these unique Sundays desires to have manifested. The flowers on the altar (which on the other Sundays and ferias of these penitential seasons are prohibited) the rose-coloured antependium, the substitution of the dalmatic and tunicle of the deacon and subdeacon (vestments symbolical of joy) in place of the mournful folded chasubles, etc., all helping to emphasise the anticipated festivities that are soon to follow. The annual celebration of the "Forty Hours Devotion" is happily appointed for this church on Laetare Sunday, consequently this fusion of services gives an unique opportunity for an elaborate and ornate function, and St. Paul's rises magnificently to the occasion.

There are besides the vestments herewith illustrated many others of varying degrees of richness. In fact an inventory of the vestments belonging to St. Paul's reads not unlike some of those preserved to us of mediæval England. There are two Solemn Mass sets of white vestments for use on greater and minor feasts respectively, and five other complete Solemn Mass sets, one each of the liturgical colours, rose included, besides very numerous low Mass sets for use on week days and the Low Masses on Sundays. In addition to these there are some twenty-six copes, including seven each of white and red for use at the Solemn Vespers on feasts of the first class. Does this not represent a pretty fair showing for a modern American church situated in a modern and commercial American city, and in charge of a young American community!

It is a pity that the making of ecclesiastical vestments has all but departed from the cloister and the homes of cultured and refined women, and has been usurped by the worthless and hopelessly materialistic manufacturer. May the time soon come when the American Catholic nuns will find it possible to emulate their Anglican sisters



MEMORIAL DOOR



GREEN COPE

by the systematic establishment of schools for ecclesiastical needlework!

The elaborate liturgical functions which periodically take place at St. Paul's are performed with a pomp and refinement of detail and splendour not to be found elsewhere. On Christmas Day the chancel, side chapels, etc., are appropriately decorated with the traditional greens, and all the side altars are brilliant with the light of innumerable tapers. There are two Solemn Masses sung on this great festival, one at 5 A.M. (which, wherever circumstances permit, should be sung at midnight) and the second at eleven o'clock, with Low Mass every half hour intervening. A number of familiar hymns are sung during the solemn processions which take place on this occasion, and on this day at the Solemn Mass several sancting bells are joyously rung during the recitation of the angelic *Gloria in Excelsis* by the celebrant at the altar. Between the Solemn Vespers and the Solemn Benediction a number of ancient and modern Christmas carols are rendered by the choir.

The celebration on All Saints' Day is unique. During the second Vespers of the feast, sung by the celebrant and six assistants in copes, all is brilliant with lights, flowers, incense, and white vestments, when at the conclusion of these Vespers an impressive and symbolical change takes place. The six copemen quietly depart and the celebrant exchanges his festive white cope for a sombre black one. The decorations of the high altar are removed, and the lights are extinguished from the side altars, during which time the organ is giving forth a solemn dirge, for the Vespers of the Dead, the Vespers of All Souls, is about to be chanted. These Vespers are rendered in plainsong throughout. The altar is not incensed at the *Magnificat* nor are the usual *Glorias* sung, but in their stead is heard the *Requiem æternam*. The Vespers ended, the church is left in gloom as the lights are extinguished. From the chancel is heard that wonderfully impressive postlude, Chopin's "Funeral March," a fitting termination to such a solemn service.

We will conclude this article by the description of one other great solemnity which occurs on the evening of January twenty-fourth and the morning of the following day, the Conversion of St. Paul

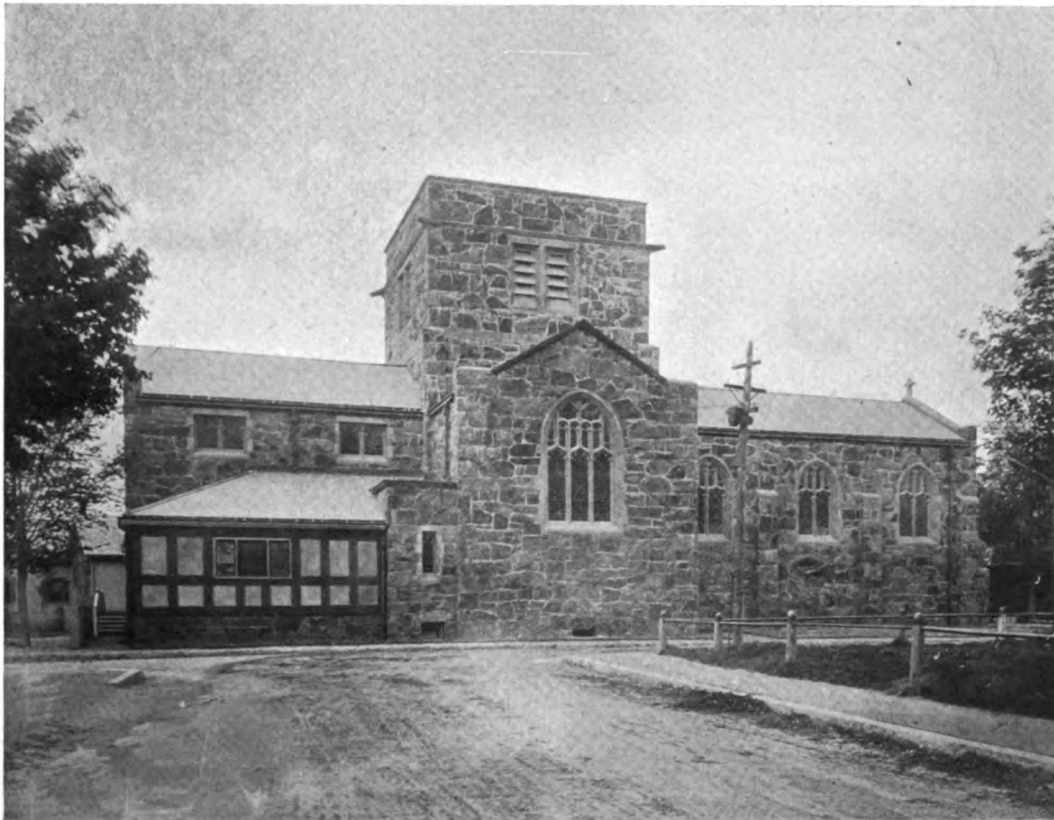


ROSE DALMATIC

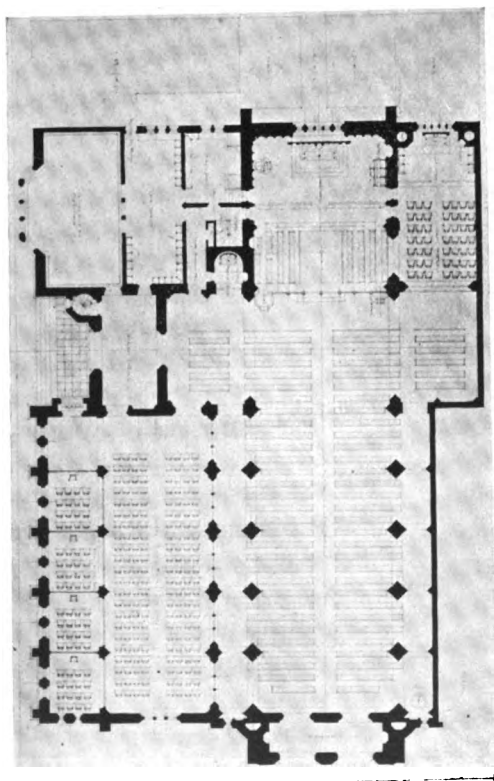
the Apostle. On one of these occasions the ceremonial was among the most brilliant of the many that have taken place at the Paulist church. His Excellency, the Most Reverend Mgr. Diomedé Falconio, Apostolic Delegate to the United States, brought up the rear of the solemn procession, accompanied by his chaplains and preceded by his cross, and followed by the little train-bearers of his fur-trimmed gray Franciscan habit, the congregation kneeling to receive his blessing as he passed. The Delegate occupied the throne erected for him on the gospel side of the sanctuary, and presided at the first Vespers. At the conclusion of the office His Excellency delivered an address from the throne to the Fathers of the Community and the assembled multitude. His remarks were both interesting and instructive and he complimented the Paulists in most glowing

terms on their splendidly rendered ceremonial and their appreciation and regard for the Church's traditional music.

On the morning of the following day the High Mass was solemnly celebrated in the presence of the Apostolic Delegate in cope and mitre, and also His Grace, the Most Reverend Archbishop of New York, for whom there was another throne erected on the epistle side of the sanctuary. Several religious orders were represented in the procession, and the celebration was rendered with the utmost pomp and splendour. At the conclusion of the Mass the choir, clergy, and dignitaries left the chancel to the strains of that ringing processional for St. Paul's Day, "We sing the Glorious Conquest," thus fittingly terminating the celebration of the Paulists' great feast, the Conversion of St. Paul the Apostle.



CHURCH OF OUR SAVIOUR
MIDDLEBORO, MASSACHUSETTS. CRAM, GOODHUE & FERGUSON, ARCHITECTS



AN ANGLICAN CHURCH FOR
A LARGE CITY PARISH
BRIGHAM, COVENEY & BISBEE
ARCHITECTS

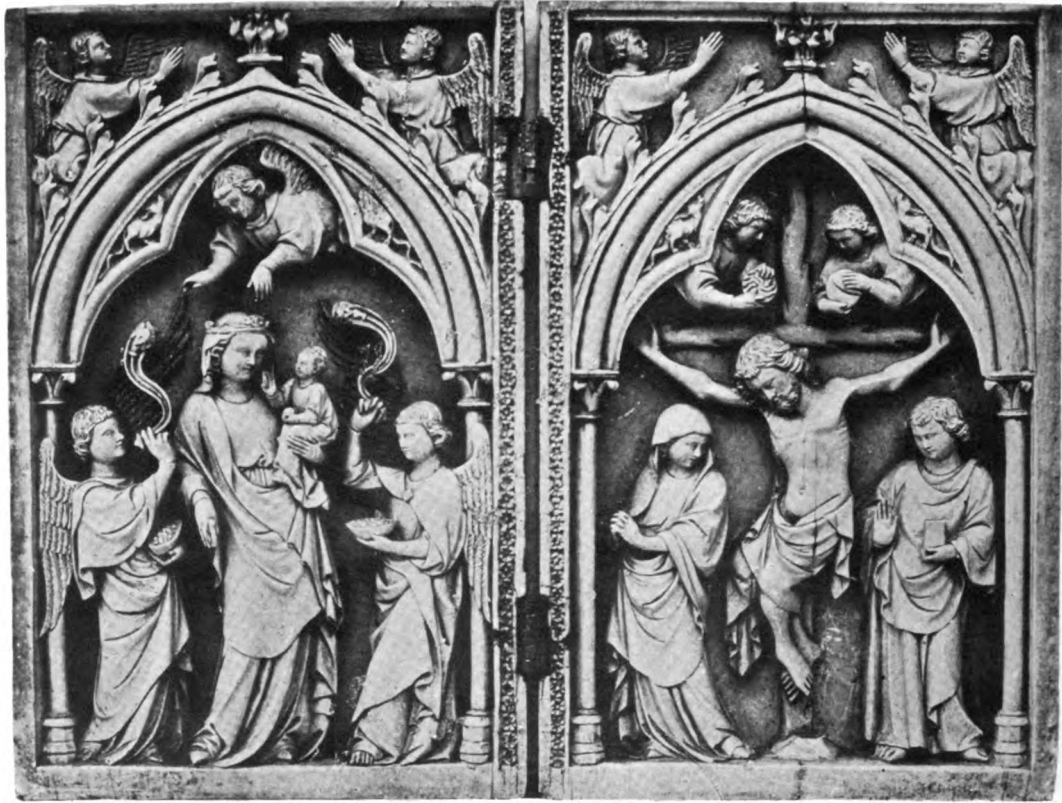
MEDIAEVAL AND RENAISSANCE BAS-RELIEFS OF SACRED SUBJECTS

By Mrs. Arthur Bell

THERE is ever a great fascination in tracing back to its origin any form of art expression, and this is peculiarly the case with bas-relief sculpture, that lends itself readily to the interpretation of subjects of a pictorial description, it being as easy for a skilful carver of stone, or other hard material, to obtain beauty of line and fine effects of perspective, as for the painter, who has to call in the aid of illusion, to achieve similar results with the brush. Exactly when and where bas-relief first became an art it is impossible to say, but it was certainly largely used even in prehistoric times for the adornment of the last resting-places of the dead, and it early became indissolubly wedded to architecture, the rock-hewn temples of Egypt, India, and elsewhere, and above all the noble isolated buildings of Greece, having been decorated with masterpieces of sculpture, many of which in spite of the lapse of centuries and all the vicissitudes through which they have passed, still remain to bear witness to the extraordinary art feeling and technical skill of those who designed and executed them and to inspire anew every succeeding generation.

There is unfortunately a great break in the continuity of the history of bas-relief sculpture between antique and mediæval times, the result chiefly of the fact that Christianity at first looked askance on imitative art. The hatred of idolatry, with the dread of any revival of the superstitious observances connected with image worship, led to the discouragement of any attempt to represent either the Founder of the new religion or His followers, but as time went on, the natural yearning to express in some visible form the loving veneration in which survivors held their dead led

to crude attempts to commemorate the departed with sculptures on their tombs and the walls of the subterranean cemeteries containing them. From the first, however, there was a radical difference between antique and early Christian art, for whereas the Greeks and Romans revered physical beauty and embodied their many dieties in ideal human presentments, the believers in a spiritual God looked upon the body as the mere temporary dwelling-place of the immortal soul of no more account than the garments in which that body was clothed. With them form was entirely secondary to expression, and it was not until the fourth century of the new era that any bas-reliefs that could, strictly speaking, be called works of art were produced. Of these the designs dating from 259 A.D. on the sarcophagus of Junius Bassus, in the crypt of St. Peter's, Rome, are perhaps the finest, but full of life and action as are the scenes represented, they are excelled by certain minor works of art, such as the reliefs on the folding ivory tablets or diptychs that the early Christians borrowed from the Romans, on pyxes, book covers, etc., in which the great renaissance in plastic art that was later to take place was to some extent foreshadowed in the earlier and reflected in the later specimens that have been preserved. Amongst the former are specially noteworthy the so-called Carrand diptych, in the Bargello, Florence, supposed to date from the fifth century, with a realistic representation of Adam and the animals under his control in Eden on one side, and three scenes from the life of St. Paul on the other; the pyx in the Berlin Museum, with subjects from the Old and New Testaments and the covers of the Gospels, one in the Bibliothèque Nationale, Paris,



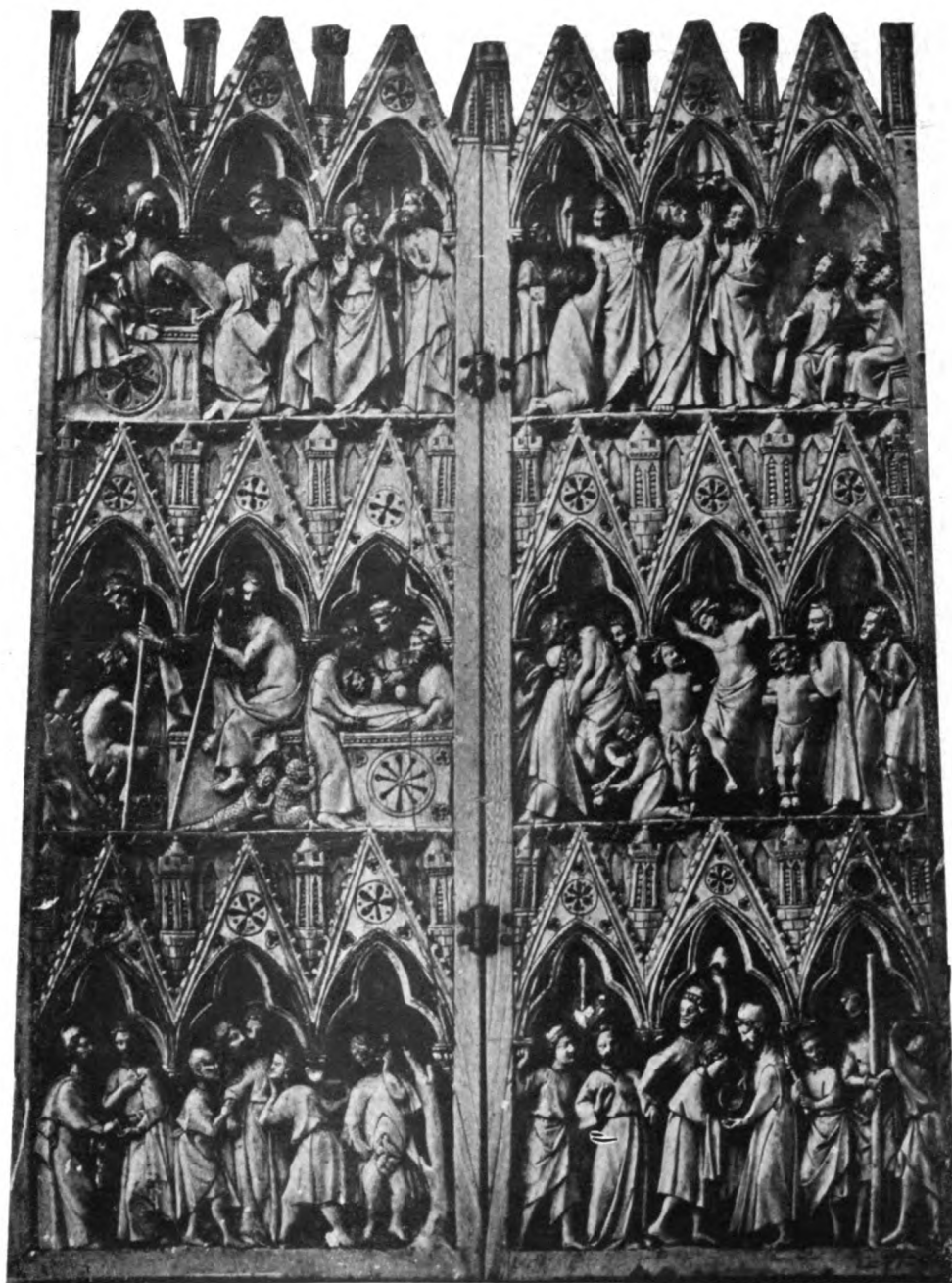
IVORY DIPTYCH. THE CORONATION OF THE VIRGIN AND THE CRUCIFIXION
FRENCH FOURTEENTH CENTURY

the other in the Revenna Museum, both of sixth-century origin, with exquisitely carved reliefs inspired by the story of the Cross. Of considerably later date is the eleventh century cover of our Evangelarium, in the Bodleian Library, Oxford, in which Christ appears as the ruler of the earth and sea, with one foot on a lion and the other on a serpent, set in a series of scenes from His life on earth; the thirteenth century diptych, long in the Soissons Cathedral, now in the Victoria and Albert Museum, with eighteen scenes from the Passion, and the two fourteenth century diptychs in the same collection, both supposed to be of French origin, with subjects from the life of the Blessed Virgin.

Whilst the painstaking carvers in ivory were bringing their delicate craft to perfection, the more important art of sculpture in stone was gradually emerging from the temporary eclipse it had suffered in the revolt against image making, one great group of exponents of bas-relief appearing

after another to aid in the decoration of the cathedrals and churches that were everywhere rising up, who, however much they may have differed in other respects, were at one in the enthusiasm which made them willing to merge their own individuality entirely if only they could promote the glory of God and the cause of true religion. Working under the direction of the clergy who, whatever their faults, were long the chief patrons of sacred art, the skilled masters of the West once more renewed the close connection between architecture and sculpture, which had been so marked a characteristic of the temples of the Orient, and drawing their inspiration chiefly from the Scriptures and the legends of the saints, they enriched the inner and outer walls of sacred buildings with reliefs, which though at first somewhat crude in execution and stiff in composition, gradually gained in technical excellence, symmetry of design, and force of expression.

Strange to say, it was not Italy that had



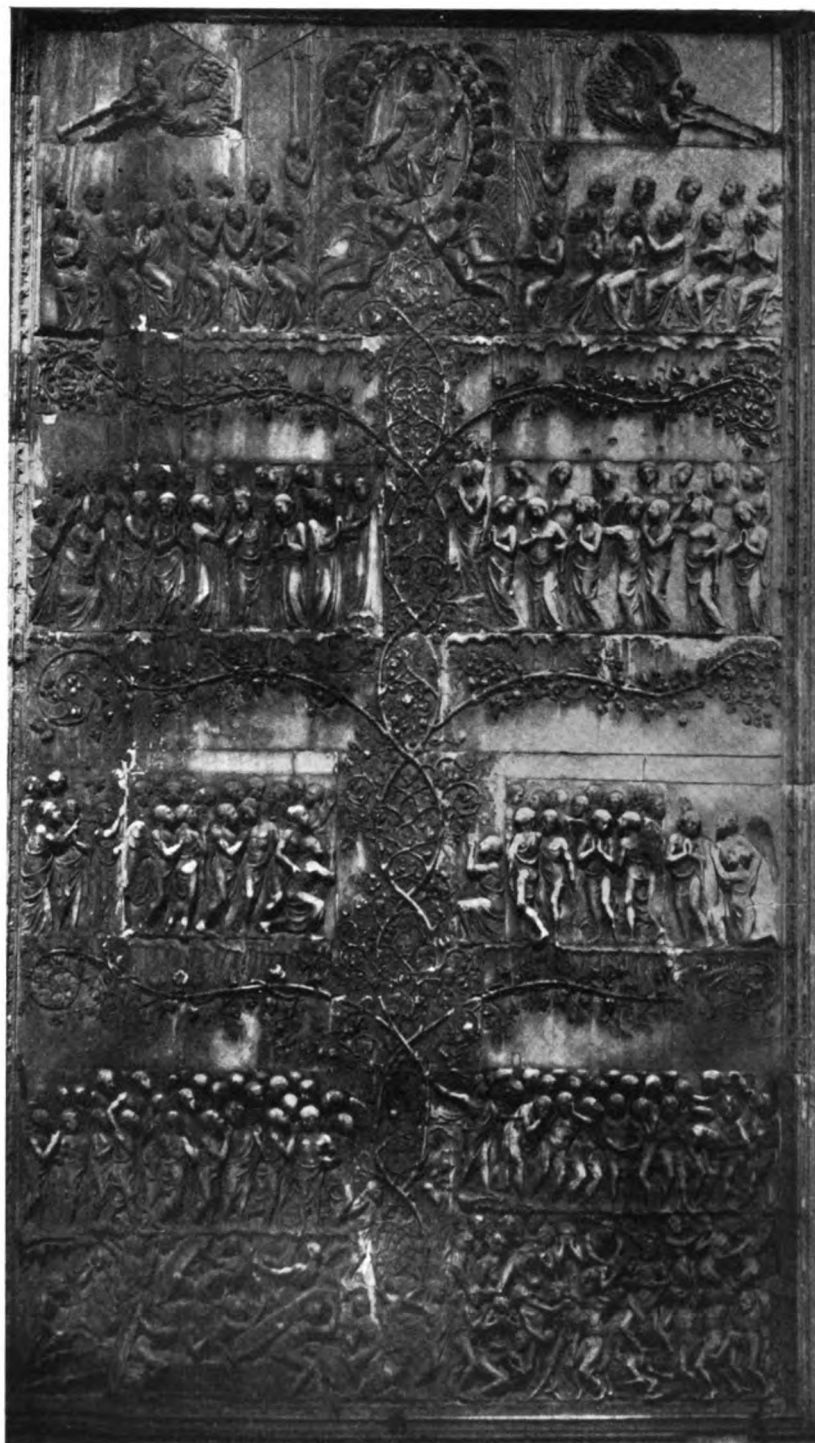
IVORY DIPTYCH, FROM SOISSONS CATHEDRAL. EIGHTEEN SCENES FROM THE PASSION (TO BE READ ACROSS BOTH LEAVES FROM THE LOWER LEFT-HAND CORNER)



DETAIL OF BAS-RELIEF — ORVIETO CATHEDRAL

been the cradle of religious art and was to witness its greatest triumphs, but Germany — the land where the missionaries who sought to win her to the true faith were rewarded with torture and death — which took the lead in the new movement. It was, in fact, in the north, not in the south of Europe that the Romanesque style of architecture attained its fullest development, and one of the most noteworthy examples of its earliest phase is the Cathedral of Hildesheim, completed in 1015, that owns in its noble entrance gates a masterpiece in bronze worthy to rank with Italian work of a similar kind of considerably later date. Designed and cast by a sculptor whose name is unknown, those noble gates were given to his native city by the enlightened Bishop Bernward, and their sculptures represent sixteen Biblical scenes, beginning with the Creation of Man and ending with the Passion of Christ, the various groups, in spite of certain defects of perspective, telling their story with truly

graphic force. In the same city is the so-called Christ Pillar, set up in 1022, occupying a prominent position opposite the cathedral, and adorned with bronze bas-reliefs of incidents in the life of the Redeemer, which with those of the gates may usefully be compared with the noble twelfth century figures in stone on the northern portal of the Church of St. Gothard, and those of Christ and His Mother in the choir of St. Michael's, both at Hildesheim. Very interesting, too, are the extern stone, at Horn, in Westphalia, with sculptures representing the descent from the Cross in a realistic and most effective manner and the bas-reliefs on the pulpit of the parish church at Wechselburg, illustrating the doctrine of vicarious redemption, all of which are, however, surpassed by those of the golden gate of the Cathedral of Freiburg, a relic of a Romanesque building now replaced by a Gothic one, which is not only a noble example of the best plastic work of the period to which it belongs, but



A BAS-RELIEF FROM THE WEST FRONT
OF ORVIETO CATHEDRAL

also very significant of the faithfulness with which Teutonic artists clung to old traditions, the sculptured scenes being set in frameworks of the symbolic animals in which early German artists so greatly delighted.

Among the most noteworthy still existing bas-reliefs produced in Germany during the late thirteenth and early fourteenth centuries are those of the Cathedral of Strasburg, the Liebfrauen Kirche at Treves, and the church of the same name at Esslingen that are all very typical of the transition from the Romanesque to the Gothic style, and may be said to have ushered in the Golden Age of Teutonic plastic art, the prolific fifteenth century, during which took place the remarkable revival in sculpture in which the masters of Nuremberg so greatly distinguished themselves. Foremost of them was Adam Kraft, the mighty worker in stone, who vindicated anew the suitability of bas-relief for the effective interpretation of pictorial subjects, and in his masterpiece representing the Passion of Christ, known as the Schreyer Monument, on the exterior of St. Sebald's Church, displayed extraordinary technical skill and wealth of imagination, combined with deep religious feeling, one graphically realistic scene succeeding another, the tragic drama culminating in the central group, in which the Saviour is seen sinking beneath the weight of the Cross, His divinity still, as it were, shining through His suffering humanity; whilst in the "Entombment" on one side and the "Resurrection" on the other the dominant note is one of triumph over weakness and pain.

No less celebrated and by some critics even more admired than the Schreyer Monument is the ciborium from the same great hand in the Church of San Lorenzo, with scenes from the Passion in bas-relief encircling a Gothic pyramid, and with these two acknowledged masterpieces long ranked the fine sculptures of the Seven Stations of the Cross, which were set up at Nuremberg at the expense of a certain Martin Ketzler, between his own house on the Thiergartner Platz and the cemetery of

St. Johannes. Unfortunately this grand series of compositions, that must originally have been a perfect poem in stone, did not successfully withstand the damp northern atmosphere, and the material on which they were carved was gradually eaten away. The remains were all too late removed to the Germanic Museum, where they still are, and replaced by copies that very inadequately represent the masterpieces destroyed, but on the wall of the cemetery, near the chief entrance gate, is a beautiful little bas-relief, by Kraft, of the entombment, a relic serving to intensify regret at the destruction which has overtaken the more important sculptures.

Although the fame of Adam Kraft's great contemporary, Albrecht Dürer, rests chiefly on his paintings and engravings, he, too, occasionally worked in bas-relief, and his most beautiful composition in that medium is a representation of the naming of St. John the Baptist, that is one of the greatest treasures of the British Museum, having been bequeathed to it some years ago by Mr. Payne Knight, who had bought it for the small sum of £500 from its then owner. As if to prove that had he willed to do so he could have rivalled the great sculptors of the Renaissance in their special field, Albrecht Dürer displayed in this truly remarkable work, which is but seven and one half inches high by five and one half inches broad, all the deep sympathy with human nature, fervent belief in the Gospel story, intimate knowledge of the laws of perspective and recognition of the limitations of plastic art, that distinguished his predecessor, Donatello, and the other great Italian sculptors, combined with the homely realism and careful attention to detail that were such marked characteristics of the best Teutonic pictorial and plastic art. How delightfully true to life, for instance, is the expression of the newly made Mother, as, forgetful of her own suffering and weakness, she awaits her husband's decision on the name of her first-born, and how well do the faces of the other actors in the charming domestic drama, reflect their thoughts. A companion bas-relief to the "Naming of St. John the



THE NAMING OF ST. JOHN THE BAPTIST
BY ALBERT DÜRER



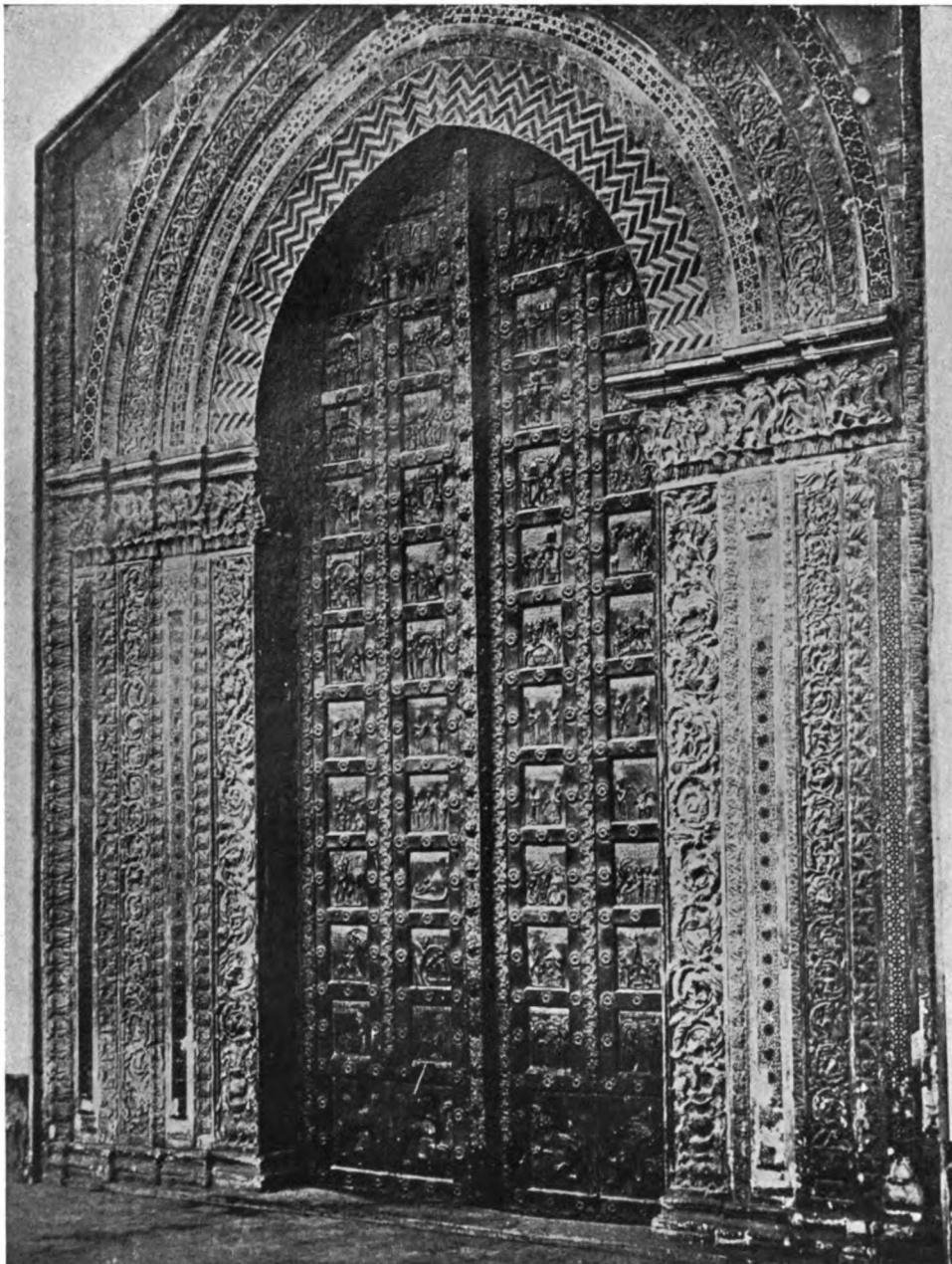
CHRIST IN THE SEPULCHRE. MARBLE RELIEF BY DONATELLO

Baptist," marked by similar qualities and preserved in the Brunswick Museum, represents the preaching of St. John the Baptist in the wilderness, and in the same collection is a fine "Ecce Homo," ascribed to Dürer, but these appear to have been his only plastic works properly so called.

A kindred spirit of Adam Kraft and Albrecht Dürer was Peter Vischer the younger, whose masterpieces of bas-relief are all in bronze, the greater number at Nuremberg, including those on the world famous "Shrine of St. Sebald," in the church named after that much revered saint, and the comparatively little known "Lamentation over the Dead Christ," in the Church of St. Egidius, the latter specially noteworthy for the way in which the different characters of the mourners are brought out. A word of recognition is also due to the gifted Veit Stoss, who lived and worked in Nuremberg for many years, and was the author of some of the finest carvings in wood of the time at which he lived, his altarpieces, of which he executed a great many, being equal in their own way to the masterpieces of some of his great

contemporaries. A very typical example of his peculiar excellencies is preserved in the Holz-Schuber Chapel, in the St. Johannes Cemetery, Nuremberg, the subject of which is the Resurrection, the finely modelled and virile figure of Christ standing out against a most effective landscape background; whilst in the foreground the guardians of the empty tomb, wearing the armour of the fifteenth century, are slowly waking up, expressing their astonishment by their gestures, whilst on either side of the central scene are other incidents of the triumph of the Redeemer, who in one realistic composition is seen bending down to release the imprisoned spirits in Hades, a touch of grim German humour being given by the presence of the defeated evil one who is leaning over the half-open door, trying in vain to hit the risen Lord on the head with a hammer.

Other interesting works of Veit Stoss are the two Rosenkranzes, named after the wreaths of roses framing the compositions, one in the Church of San Lorenzo, the other in the Germanic Museum. The latter may indeed be called an epic poem in



THE BRONZE DOORS
CATHEDRAL OF MONREALE

wood, the various groups, though each is but a few inches square, telling their stories with extraordinary force.

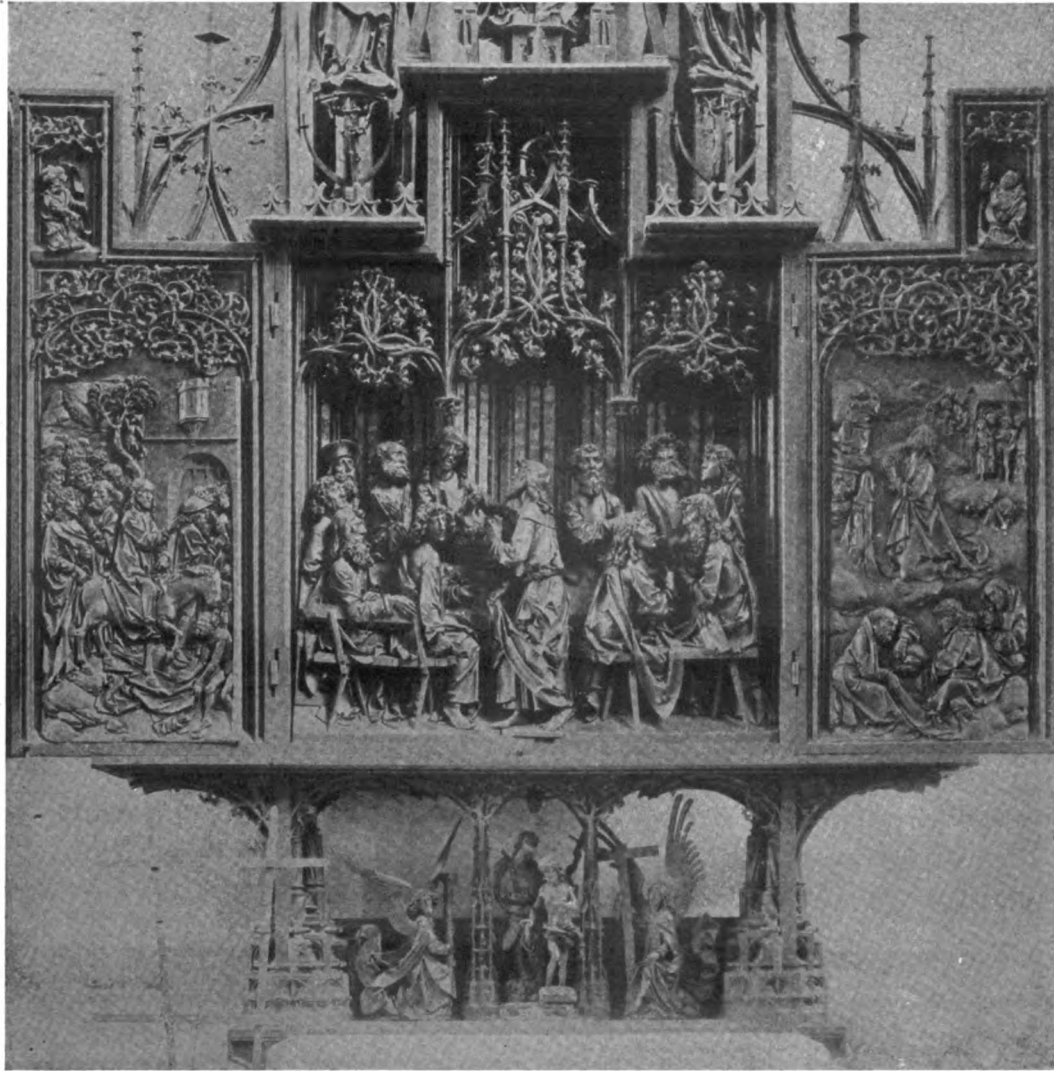
In France, as in Germany, the transition from the Romanesque to the Gothic style of architecture was marked by a great advance in decorative sculpture. The beautiful statues that adorned the exteriors of the cathedrals having been in many cases supplemented with finely carved bas-reliefs, such as the twelfth century scenes from the life of Christ on the west front of St. Gilles, near Arles, and the "Last Judgment," over the chief entrance of the Cathedral of Autun, with the later and more ornate compositions on the outside of the great Gothic cathedrals, typical examples of which are those of Chartres, Notre Dame, Paris, and Amiens. In the first, two main themes are treated, the glorification of Christ as the judge of the world and of the Blessed Virgin as supreme amongst women, each detail contributing more or less to the general effect, even the capitals of the supporting columns consisting of bas-relief interpretations of Biblical incidents. The sculptures of the three main portals of Notre Dame excel even those of Chartres in the beauty of their design and the delicacy of their execution, and in them, especially in those of the Portail de la Sainte Vierge, French decorative sculpture reached its highest point of excellence. In the later bas-reliefs of Amiens Cathedral, beautiful though they undoubtedly are, there is in certain of the groups a slight hint of the decadence that was already approaching, but those of the south-west porch, dedicated to the Virgin, in which the Holy Mother is seen treading on the head of the serpent, are almost equal to the reliefs of Notre Dame.

It was in England, where Gothic architecture rivalled in beauty and distinction even that of France, that consecutive designs were first used in the decoration of ecclesiastical architecture and the earliest example of the new style of decoration is the west front of Wells Cathedral, in which the successive tiers of figures form a kind of epitome of the history of the Church, bas-relief having been, however, used only

in the supplementary conventional ornamentation. It is the same with the other great cathedrals of the British Isles, but in some few beautiful subjects bas-reliefs are introduced alike on the exterior and in the interior. This is the case, to quote but in a few instances in point, with the octagon of Ely Cathedral, in which the corbels above the lateral arches are adorned with effective sculptures of scenes from the life of St. Ethelreda; the west front of Lincoln Cathedral, the now sadly injured bas-reliefs on which having originally represented a series of incidents from the Old and New Testaments, arranged in chronological order, the nave of Exeter Cathedral, in which a number of sacred subjects are carved on the supports of the vaulting and the Lady Chapel of Norwich Cathedral, with scenes from the life of the Virgin cut on the keystones of the arches.

Whilst the grand cathedrals of Germany, France, and England were being built, a great revival was taking place in Italy, in plastic art, where it was at first, as it long remained in northern Europe, mainly supplementary to architecture. Of this Renaissance, the influence of which was to be felt far beyond the limits of the country in which it originated, Niccola Pisano, who was born in 1205, is generally said to have been the inaugurator, although it must in justice be added that certain of his predecessors were his true forerunners, especially his fellow-townsmen Bonanno, who designed and cast the bronze gates of the Cathedral of Pisa, that were destroyed by fire in 1596, and the still standing western portal of the Cathedral of Monreale, in which the bas-reliefs of sacred subjects are finely executed and full of religious feeling. Benedictus Antelani, of Parma, author of the gates of the baptistery in that town, with scenes in relief from the life of St. John the Baptist, and Guidecca, of Lucca, who well interpreted the legend of the titular saint on the west front of the church of St. Martino, were also most able craftsmen, who but for the superior talent of their great contemporaries would have won far more renown than they did.

As did most of the masters of the Italian



ALTARPIECE IN WOOD, BY VEIT STOSS

Renaissance, Niccola Pisano, combined the professions of architect, sculptor, and painter, but it was in plastic art that he achieved his greatest triumphs. An earnest Roman Catholic, deeply imbued with an enthusiasm akin to that which inspired the simple-minded St. Francis, for whose teaching he had the deepest veneration, he looked upon the genius with which he could not fail to know himself to be endowed as a gift from heaven and a weapon with which to fight the powers of evil. He trained his son Giovanni, who was his constant collaborator, and to whom he was devotedly attached, to take an equally exalted view of the mission of art, with the result that in

addition to their intrinsic beauty of design and execution, their joint works are one and all as full of spiritual significance as are the paintings of Giotto or Fra Angelico. One of the earliest masterpieces of Niccola Pisano is the bas-relief of the "Descent from the Cross," in the lunette of one of the doors of Lucca Cathedral, supposed to be entirely from his own hand, in which he struck the keynote of his peculiar excellencies, so finely modelled and grouped are the figures and so full of pathetic suggestion is the whole composition. The same characteristics are to be noted in a more marked degree in the considerably later reliefs of the pulpit in the baptistery of Pisa, in which



DETAIL OF PULPIT, PISA CATHEDRAL, BY NICCOLÒ PISANO

Niccolò was greatly assisted by Giovanni, that are universally acknowledged to be true triumphs of plastic art, in spite of the fact that the perspective effects are somewhat marred by the overcrowding of the groups. Perhaps the most remarkable relief is that of the "Last Judgment," in which the nude figure is treated with remarkable success, but the other subjects are all full of dignity and expression. Scarcely if at all inferior are the sculptures from the same hands on the pulpit in the Cathedral of Siena, the most noteworthy being the "Massacre of the Innocents," that is treated with almost painful realism, and with it may be ranked the six scenes from the life of St. Dominic on his shrine, at Bologna, in which the stern unbending character of the reconciler of the heretics is well realised.

After the death of Niccolò Pisano the traditions of the school founded by him were ably maintained by Giovanni, who aided in the productions of the fine sculptures of Orvieto Cathedral; by Giovanni's

son Andrea, whose best work is the southern bronze gate of the baptistery of Florence, that occupied him for more than twenty years, and Andrea Orcagna, who is, however, chiefly known as a painter; but it was not until the early fifteenth century that any bas-reliefs were produced equal to those of the pulpit of the Pisa Baptistery. There occurred, indeed, a strange and incomprehensible gap in the continuity of the progress of plastic art in Italy, between the decline of the Pisan and the rise of the Florentine school of sculpture, but this break was more than atoned for by the simultaneous appearance of a group of men of consummate genius, who were quickly to eclipse even Niccolò Pisano himself. The mighty contemporaries, Lorenzo Ghiberti, who best expressed himself in bronze, Donato Donatello, who was most eloquent in marble, and Luca della Robbia, who chose as his chief medium the comparatively humble material of terra cotta, formed a truly remarkable trio, whose noble works not only ushered in, but



STUDY IN TERRA COTTA OF MARBLE BAS-RELIEF ON THE PULPIT OF ST. CROCE, FLORENCE,
BY BENEDETTO DA MAJANO

maintained at its acme of glory, the golden age of Italian bas-relief. The bronze gates of the baptistery of Florence, of Ghiberti, who was successful in the competition for them though the greatest architects and sculptors of the day were his rivals, are true masterpieces of design and technical skill, the ten reliefs of scenes from the Old Testament, which represent thirty years of unremitting toil, forming a most harmonious whole, each composition, with its marvellous effects of perspective, telling its story with graphic force. The noble statues of Donatello, whose disappointment at his failure to obtain the commission for

the gates is said to have been extreme, are of course more celebrated than his minor decorative work, but for all that many of his bas-reliefs are true works of art, especially the scenes in the church of St. Antonio, at Padua, of the miracles of the revered saint, who was known as the friend of the poor and the thunder of God; the "Annunciation," in St. Croce, Florence, the "Head of St. John the Baptist," in the Museo Nazionale, Florence, the "Christ in the Sepulchre," and the "Delivery of the Keys to St. Peter," the two last in the Victoria and Albert Museum, all of which are characterised by a classic simplicity of grouping,

combined with remarkable delicacy of execution. In the work of Luca della Robbia, too, much the same excellencies are noticeable as in that of Donatello, for he, too, successfully resisted the temptation to over-elaboration to which so many of his contemporaries succumbed, and however much opinion may differ as to the suitability of the material he chose, and the desirability of the use of colour in sculpture, all are agreed in ranking him as one of the greatest workers in bas-relief, not only of his own time but of any art period. It was in a secular work in marble of the figures of boy choristers on the cantoria, or singing gallery, of the Cathedral, Florence, that he best displayed his sympathy with the antique, realistic idealism, knowledge of the human form, and versatility of expression, but some of his religious designs in terra cotta, such as the "Virgin adoring the Infant Christ," in St. Marco, Florence, the "Madonna and Saints," in St. Domenico, at Urbino, and the various sculptures in St. Maria Impruneta, are as beautiful as are the interpretations in stone or bronze of the same subjects by the greatest masters.

In his nephew Andrea, Luca della Robbia found a most efficient collaborator and worthy successor, who though undoubtedly inferior to his uncle in classic dignity and virile force of expression, excelled him in his sympathy with child life, his infant Saviours, and the "Bambini" of the Ospedale degli Innocenti, or Foundling Hospital, at Florence, all having an individual character and seductive charm of their own, expressing with an eloquence never surpassed in plastic art the pathetic helplessness of the little ones dependent on the care of others for their very existence. There is something of the same fascination about the Madonnas of Andrea della Robbia, who seems to have realised with exceptional intensity the womanliness of the Blessed Virgin. He saw her not as an ideal maiden set apart from the rest of the sex by a unique and awful destiny, but as a most natural human mother, unselfishly wrapt up in her firstborn child, and eager that every one should share her admiration of His physical beauty. Specially characteristic are the "Madonna of the Cush-

ion," in the Museo Civico, of Palermo, with its exquisite lunette of cherubs' heads; the "Virgin and Angels adoring the Infant Saviour," in the Crefeld Museum, the "Holy Mother and Child," in the Capella Medici, St. Croce, Florence, and the same subject in the Museo del Duomo of that city, in the last of which, however, there are already indications that its author had passed his prime.

Amongst the many other sculptors of the Renaissance who worked in bas-relief, Benedetto da Majano, the son of a stone-cutter of the village near Fiesole, after which he is named, was especially successful. His masterpiece was the series of scenes from the Life of St. Francis on the pulpit of St. Croce, Florence, for which there are two original studies in terra cotta, in the Victoria and Albert Museum, that are beautiful alike in grouping, expression, and execution, and to which the reliefs from the same hand on one of the altars in St. Agostino, at St. Gemignano, of incidents from the career of the apocryphal St. Fina are but little inferior.

Other noteworthy decorative sculptures of the prolific fifteenth century are those of the Certosa of Pavia, in the production of which so many artists took part that it is almost impossible to determine the authorship of the various compositions, of which, however, the finest is the pietà of the high altar ascribed to Andrea Solario, of Milan, a truly remarkable interpretation of the final scene in the drama of the Passion, the anguish of the mourners forcibly contrasting with the utter repose of the dead Christ.

With the dawn of the sixteenth century the golden age of bas-relief became, as it were, merged in that of independent sculpture, during which were produced the masterpieces of Michael Angelo, the Sansovini, and others less celebrated, all of whom, though they occasionally executed decorative plastic designs, concentrated their energies chiefly on independent statues or groups in the round. Whether there will ever again be a true revival of bas-relief time alone can show, but at present it is in an art of a very different description — that of sacred music — that religious feeling finds its chief and highest expression.

ST. DAVID'S CATHEDRAL

By The Rev. E. Hermitage Day

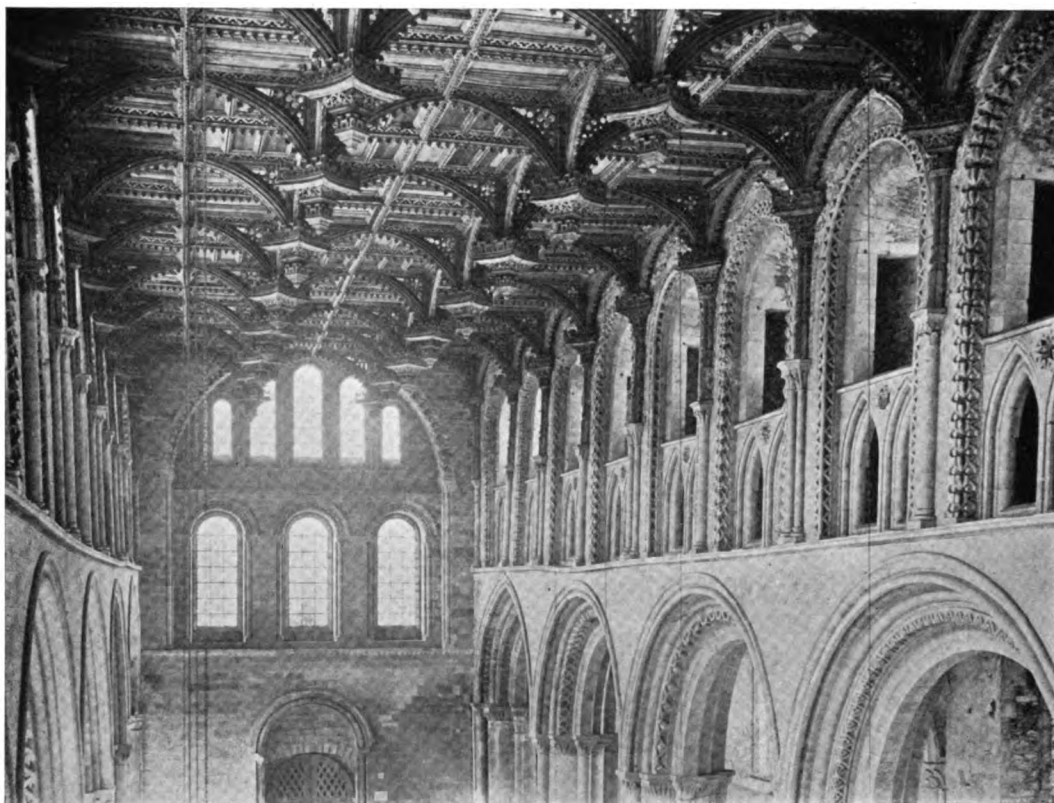
THERE is historic significance and interest in the position of St. David's Cathedral on the Land's End of Wales. For it was here, on a cliff overlooking the bluest sea to be found round the British Isles, that St. Nonna gave birth to St. David, and still the ruins of the little chapel which the piety of a later day raised over the birth-place may be seen; still the spring, sheltered by a rough and ancient arch, at which St. Nonna drank.

But unfortunately there is also grave inconvenience in the remoteness of the cathedral of the largest diocese in the two provinces of Canterbury and York. For even to-day the city is fourteen miles from a railway: the dean and other clergy

attached to the cathedral find little scope for their energy in a place which, nominally a city by virtue of the possession of a cathedral, is in reality but a small village. The cathedral is of little use to the diocese, indeed the present bishop is the first since the Reformation to have held an ordination within its walls, and he himself lives far away. Yet it is good to think that here the cycle of praise and prayer is duly sustained, as it has been for many a century, since the time of St. David himself, when there was here a great monastery of the Celtic type. One result of the remoteness of St. David's is that very few know of its beauties. Now, as in the middle ages, he who arrives there is already a pilgrim. Formerly indulgences were attached to the



ST. DAVID'S CATHEDRAL, FROM THE NORTHEAST



THE NAVE ROOF

journey, two visits to St. David's were accounted equal in merit to one journey to Rome:

"Roma semel quantum dat bis Menevia tantum," ran the rude rhyme, which reminded the faithful that they could earn in Britain equal indulgences to those which the far-faring gained at Rome. To-day those who know almost every cathedral church in the island will often be found to lack either the experience of the pilgrimage, or the energy to make it. It is, then, of a cathedral little known that I propose to write.

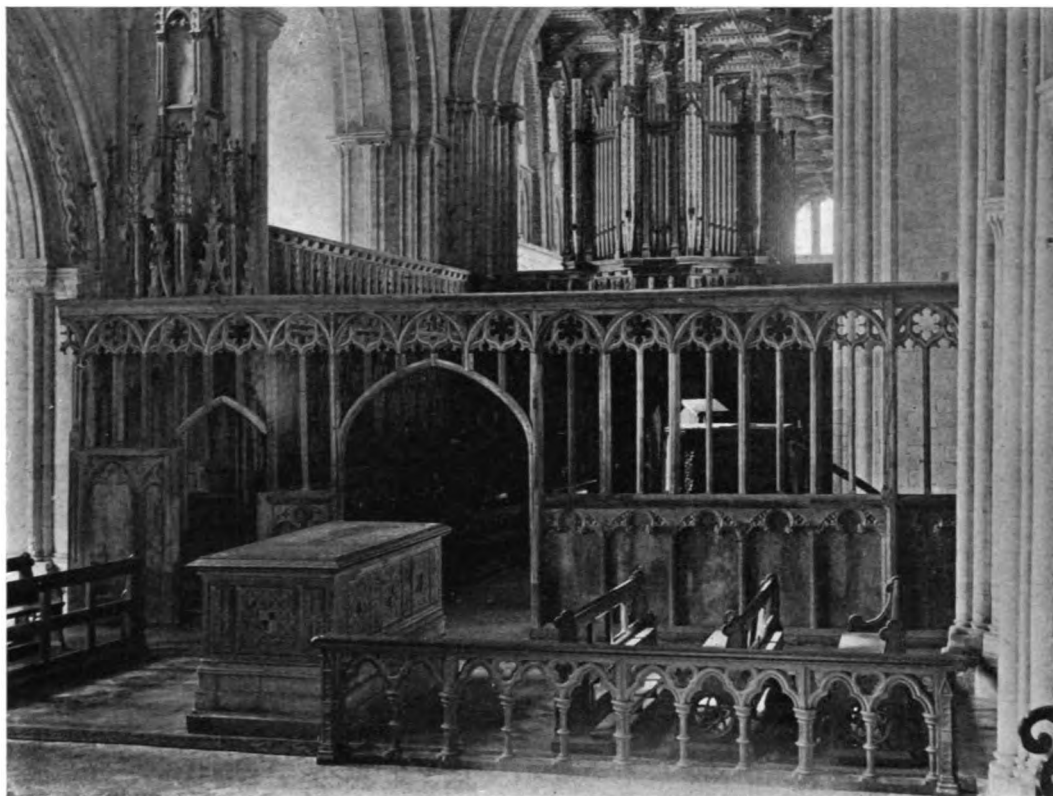
The first view of St. David's cathedral is not one soon or ever to be forgotten. The traveller has journeyed for mile after mile within sound of the waves which beat against a rocky coast, through a district swept often by the full fury of the Atlantic gales, where stone walls replace the familiar green hedge of the English landscape, and where scarcely a tree is to be seen. Then, leaving the single street of the tiny city, he passes under a fortress gateway, and in a wooded hollow far below he sees at a glance

the great length and the sturdy tower of the church. It is a vision of sudden delight. The cathedral is built of a delicate purple stone, and its setting in a bowl of emerald is almost perfect. Beside it a little river runs to the sea, and its ripple, and the cawing of the rooks which seem always to haunt a cathedral close, are almost the only sounds that break the utter silence. Far beyond lie the tumbled crags of St. David's Head, and the blue sea. The next parish is in Ireland.

We might perhaps expect to find in this solitude a cathedral uncared for and un-restored. But that is happily not the case. The munificence of a late dean, who lived long and gave the whole of his official income to the building fund, joined with the skill of Sir Gilbert Scott, have preserved to us the great church. But they were only just in time. The cathedral was falling to ruin. Sir Gilbert Scott's underpinning of the tower arches and their rebuilding, saving the tower from such a collapse as that of the spire and tower of



THE NAVE, LOOKING EAST



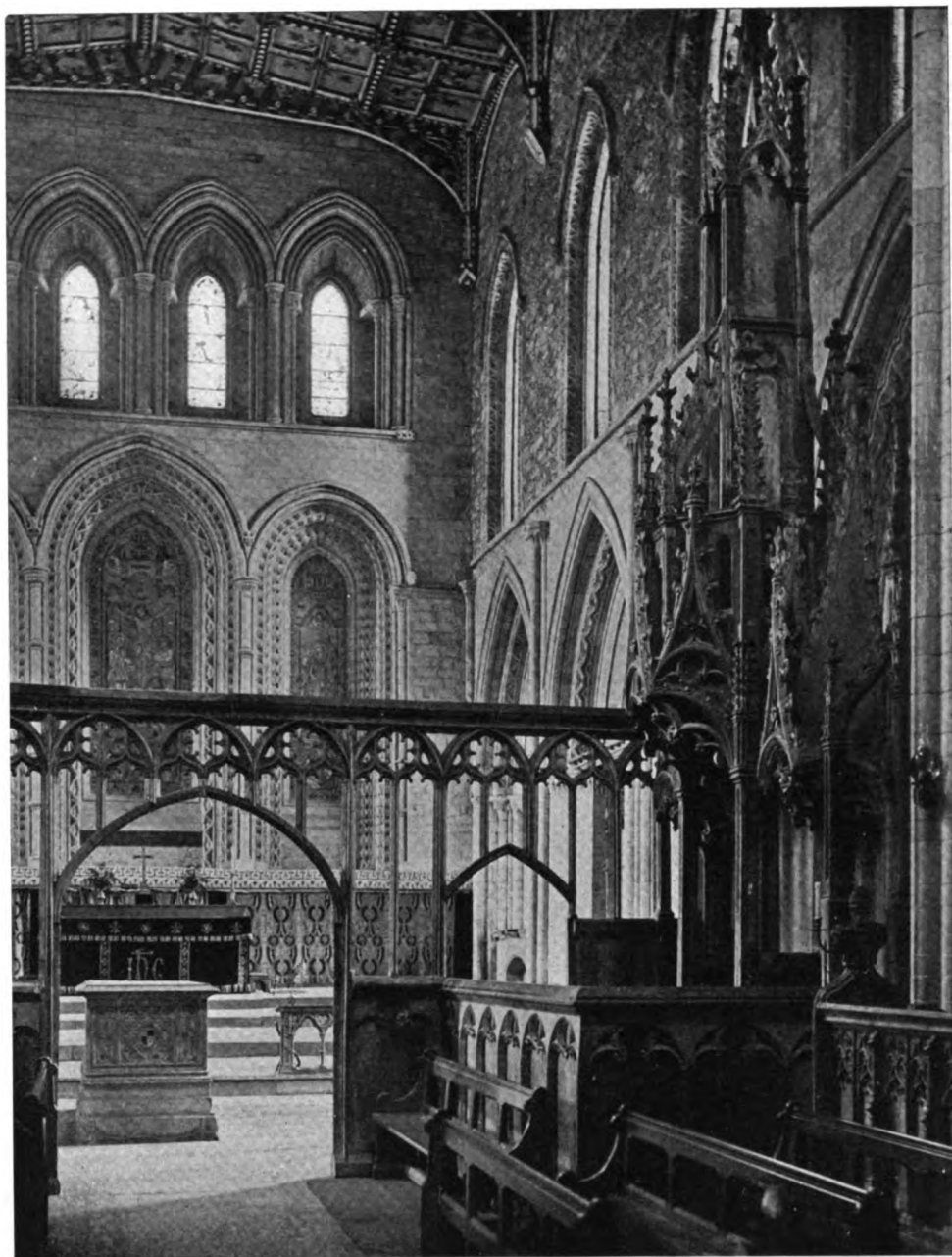
CHOIR AND PRESBYTERY SCREEN, LOOKING WEST

Chichester, is one of the romances of successful restoration, worthy to be ranked with that work of the diver and the engineer and the builder which is to-day proceeding at Winchester. The core of the tower piers had perished, and was pouring out through the fissures in the ashlar like so much sand. The architect and his clerk of the works sat up night after night, expecting the tower to fall at any moment. But the baulks and framing of the underpinning held stoutly, the piers were reset stone by stone, at great peril and with great skill, and to-day the tower, which weighs some sixteen hundred tons upon its four piers, stands more firmly than it has ever done since the workmen left it completed in 1248.

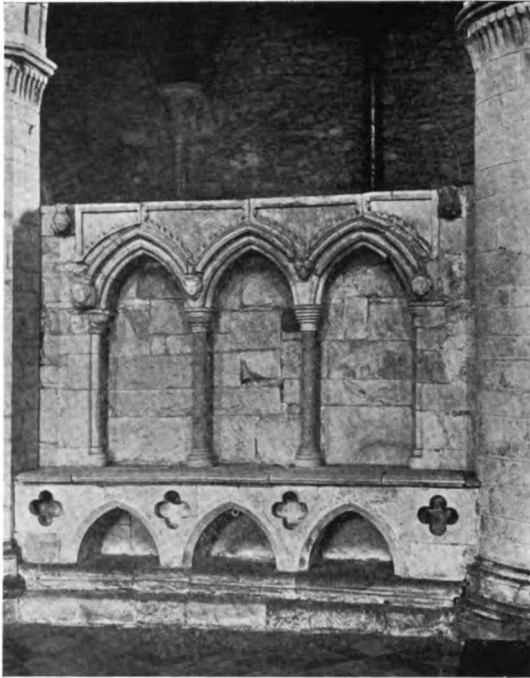
As we enter the nave we see how the arcades suffered in the same year which saw the completion of the tower, for the massive pillars lean this way and that. They are of late Norman work, trembling on the verge of the Early English, and their details present a most interesting study.

The round arch is retained, with some detail of a later fashion. An interesting feature is a number of capitals which have been recarved in the manner of a later date, the sculptor working very cleverly upon the limited material of the capitals left to him by the Norman mason; one of these capitals is presented in our illustrations. The nave roof is exceedingly rich and ingenious, a work of the sixteenth century in Irish bog oak. It is in principle simply a flat ceiling laid on the walls, but it is enriched with huge pendants, wrought with minute foliations, which gives to it the appearance, at first glance, of a flat-arched roof. It harmonises very charmingly, and unexpectedly, with the elaborate detail of the Norman clerestory, and is a feature unique among cathedrals in Britain.

The floor of the nave ascends by a steep slope,— which gives a perspective of which the reason is not always discerned at first, though the device is not premeditated, and is due only to the lie of the ground,— to the



**THE BISHOP'S THRONE
AND PRESBYTERY SCREEN**



BASE OF ST. DAVID'S SHRINE

roodscreen, one of the glories of the church. The screen, on which, alas! the rood has been replaced by the organ, is of great and remarkable depth, so that the archway by which the choir is entered is almost a tunnel. On the northern side of the western face of the screen stands the parish altar, for here, as in other cathedrals, the parish church is the cathedral nave. Formerly the altar of the rood, or Holy Cross, stood in this position, and its reredos and piscina still remain. The southern half of the screen is occupied by the beautiful tomb of Bishop Gower, one of the great building bishops of the middle ages, whose work was always splendid, and often touched by a real genius. His effigy, fully vested in the episcopal vestments, is seen through two fair arches, filled with iron grilles, on the east and south sides of the screen. The arches are enriched with delicate mouldings, and cusped, and the tomb is one of the best examples of a fine period.

The choir seems at first sight to be rather narrow and short for its height, but the woodwork of the stalls is good, and there is a fine episcopal throne of fifteenth century work, which has seats also for the

bishop's chaplains on either side, which few bishop's thrones possess. Just eastward of the throne, and pierced with archways to give access to the throne and the presbytery is a very remarkable feature of the cathedral, the light wooden parclose screen, which divides the choir from the presbytery. It is a screen of the simplest design, yet of exquisite grace. Our illustrations will give some idea of this, and may show the certainty and the sure hand with which its designer drew the curves of the simple tracery which fills the head of each bay, tracery entirely satisfying in its simplicity and grace.

The high altar stands against the east wall, in which are three great lancets, formerly opening on the outer air, but rendered useless in the later middle ages, when the eastern chapels were added beyond the choir. These eastern chapels also are a unique beauty of St. David's. They cluster round and under the east end of the choir, one leading into another in a way which reveals constantly some new beauty. A few years ago all were open to the sky, save one, which retains its original fan vaulting; now the Lady Chapel and

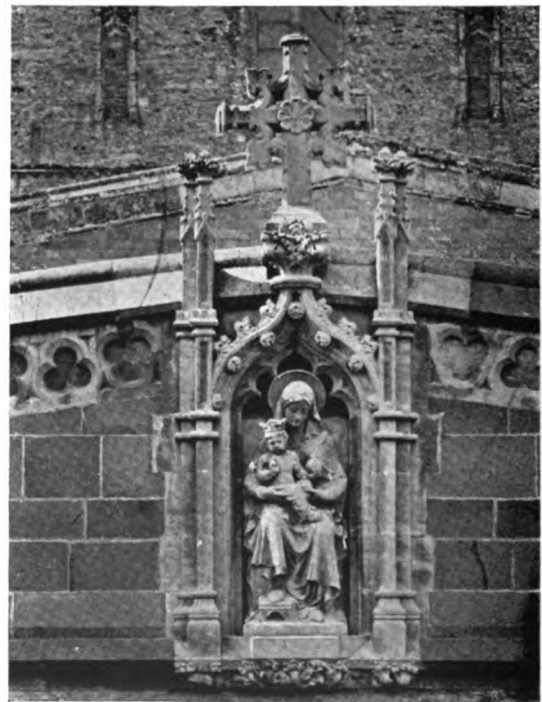
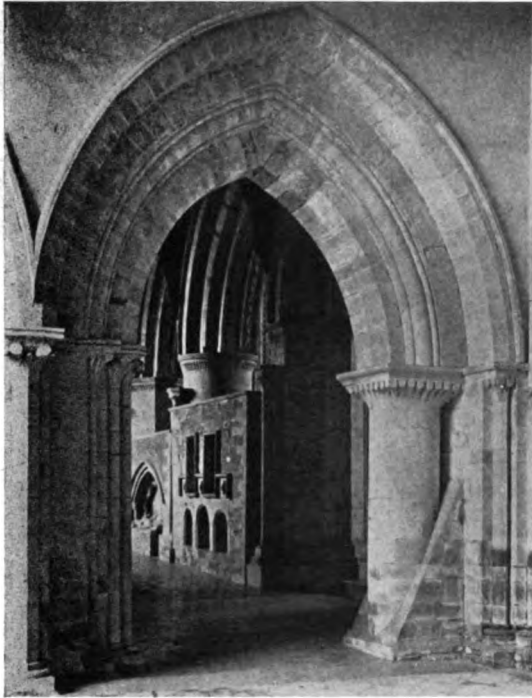
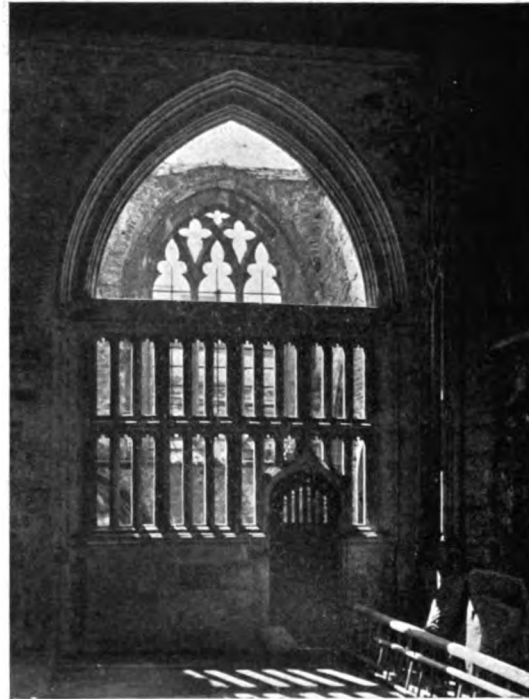


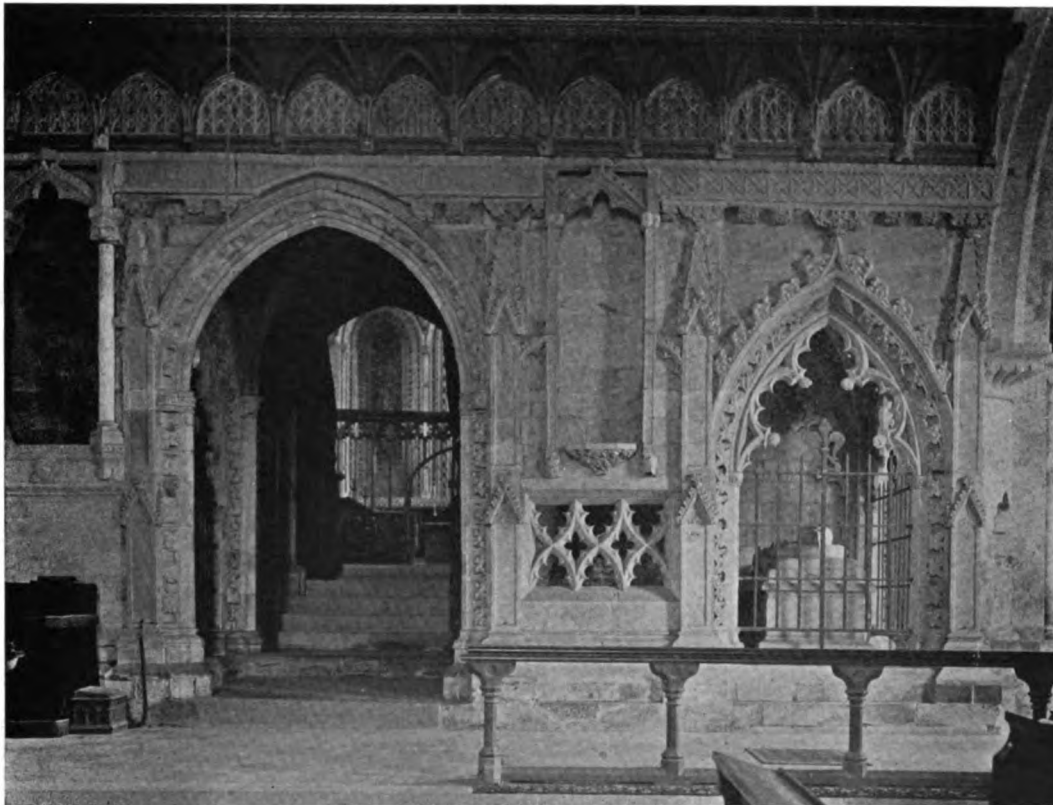
IMAGE ON GABLE OF LADY CHAPEL



ARCH FROM NORTH TRANSEPT TO CHOIR AISLE
WITH BACK OF ST. DAVID'S SHRINE



STONE SCREEN IN THE EASTERN ROOFLESS
CHAPEL



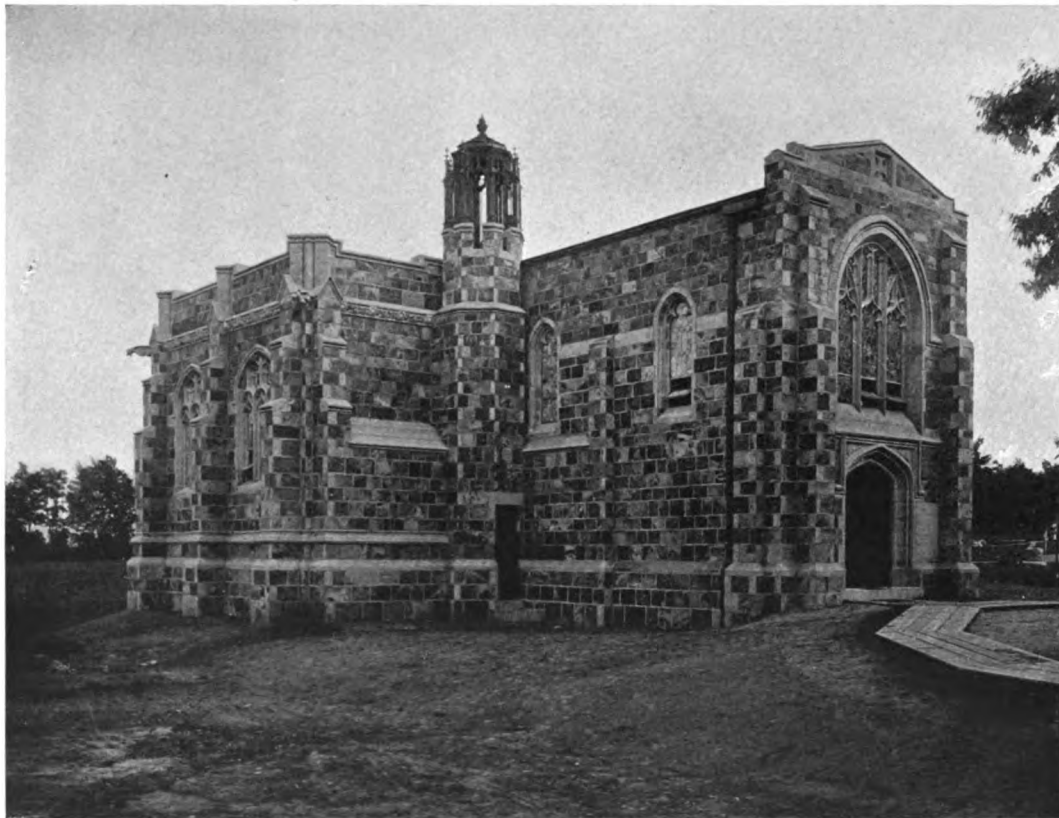
THE ROOD SCREEN, WITH BISHOP GOWER'S TOMB

that of St. Nicholas have been roofed and protected against further damage by the weather. They are full of detail deserving study, and would alone repay the pilgrimage to the cathedral.

On the north side of the presbytery stands the shrine of the patron of Wales, St. David himself. Or rather, there stands the permanent base of a moveable shrine, or feretory, in which the relics formerly reposed. This feretory has disappeared, because it was portable, and with it the relics also, but there is every reason to think that the relics of St. David still rest in the cathedral, in a spot known to a few, and that the patron of Wales still may be venerated there by the possessors of the secret. The shrine was the goal of many a devout traveller; king after king of England came thither to pay his devo-

tion, and the distant church which had risen where St. David prayed and worked became famous as it kept his memory.

I have touched only, and that in briefest outline, upon the chief characteristics of this wonderful cathedral church. There is much detail to be studied by those who can spend a little time in this remote village, detail of the Celtic period and of the successive Gothic periods. And even when the cathedral has yielded up to the student all that his care may discover there remain the ruins of the College of Priests, founded by John o' Gaunt, and the vaster ruin of the episcopal palace built by Bishop Gower. Truly St. David's, though it be in the words of an old Welsh rhyme, "the end of the world," is also, in the phrase of the same rhyme, "the choir of angels."

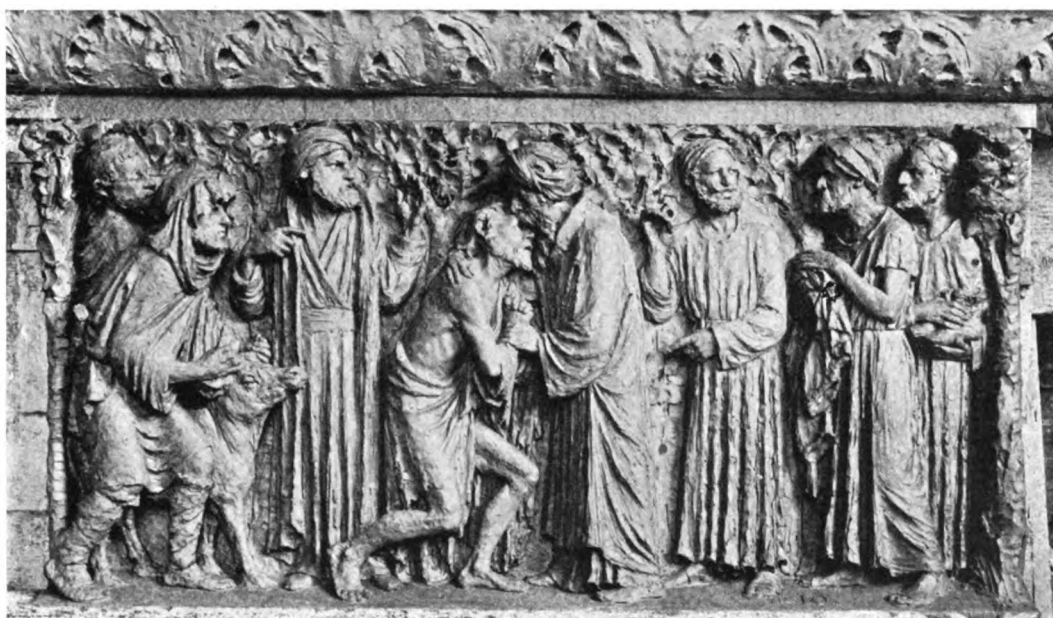


MORTUARY CHAPEL, NORWOOD, MASSACHUSETTS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

1790



ST. PAUL ON THE WAY TO DAMASCUS



THE PRODIGAL SON

DETAILS FROM THE NARTHEX
TRINITY CHURCH, BOSTON
JOHN EVANS & CO., SCULPTORS

THE NEW MONSTRANCE FOR WESTMINSTER CATHEDRAL

THIS beautiful work has been designed and executed by Messrs. Omar Ramsden and Alwyn C. E. Carr, of the Saint Dunstan's studio, London. Two years have been spent in its execution. It is the gift of an English lady who has become a Franciscan nun, Poor Clare Colettine, to the Westminster Roman Catholic Cathedral, and she has devoted for its making her household silver and jewellery.

The monstrance is a cruciform shape, the ends of the cross bearing panels in rich translucent enamel of the symbols of the four evangelists. Upon the reverse side are panels of enamel showing the childhood of our Lord, the Blessed Sacrament, the Crucifixion and the Ascension.

In the centre of the cross is the shrine for the Host, which is surrounded by a design worked in diamonds, and is encompassed by a square panel with a design of the vine, while upon the reverse the wheat is treated. Both are in rich repoussé, pierced. From them spring the flamelike motifs symbolising the spreading of the faith to the four corners of the earth. Encircling the whole is a symbolical rendering of the heavenly clouds, jewelled with amethysts. The clouds are pierced with burning and radiating rays, four of which end in crystal pomegranates symbolising the fruitfulness of the divine blessing. The stem is formed of tabernacle work of four niches containing figures delicately modelled and chiselled, of St. Peter, St. Francis of Assisi, St. Clare, and St. Colette. The last bears a model of the convent founded by the saint at Amiens, and the charter of the order of Colettines.

The foot bears the arms of the archiepiscopal see of Westminster and of the archbishop, in repoussé, and is so designed that the lines lead the eye upwards to the figures.

Around the edge is the following:

*Ostensorium hoc, e suo conflatum, in
Fativitate B.V.M. Anno MCMDVII.
Cathedrali Westmonasteriensi grata
obtulit in fidem ac religionem vocata
jamque vota nuncupatura clarissa
ambianensis.*

On one of the pillars in small incised characters there runs:

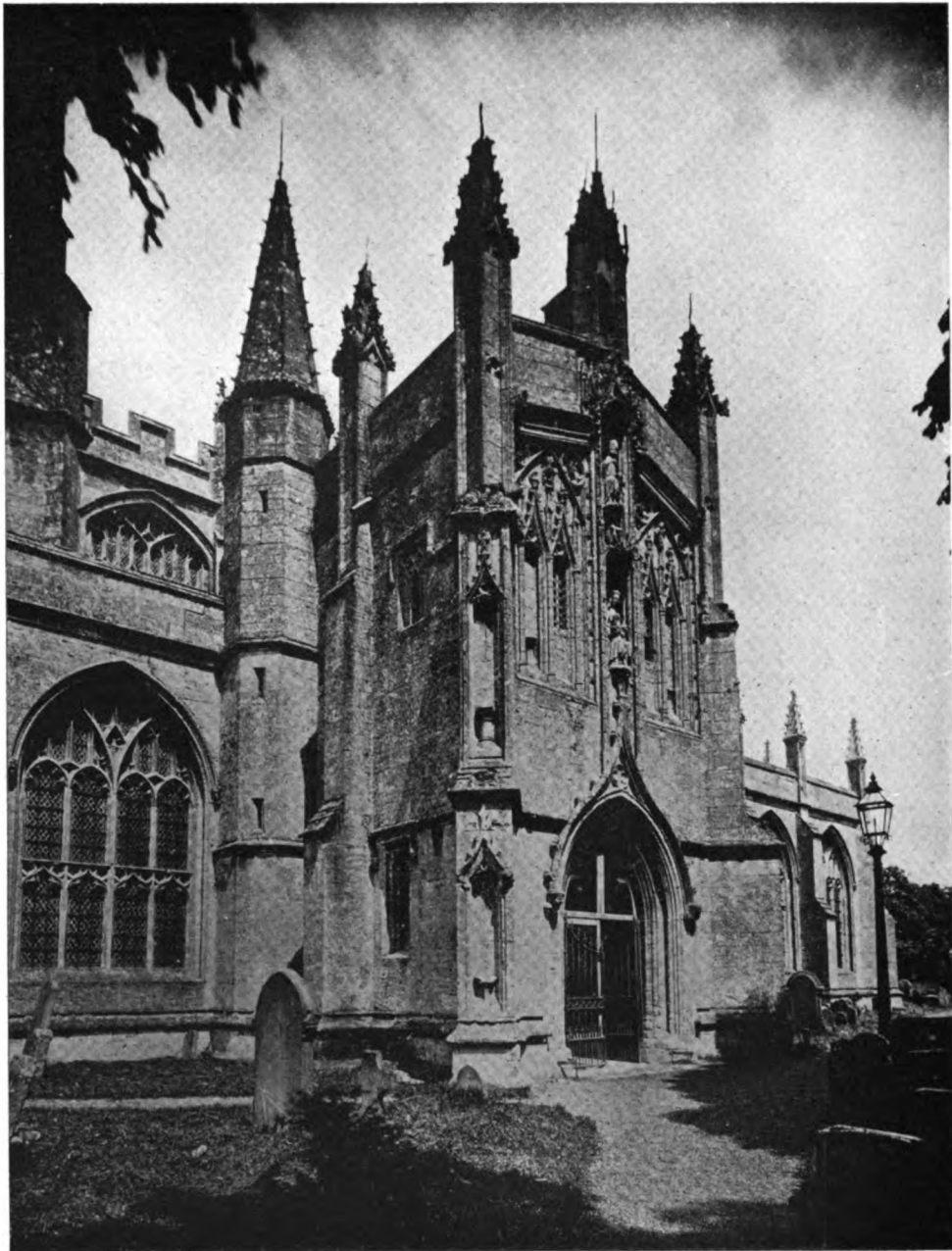
*Fecerunt nos arte et opera sua Omar Ramsden
et Alwyn C. E. Carr, A.D. MCMDVII.*

As the monstrance was constructed for use upon the high altar as well as the smaller altar of the Sacrament Chapel it is provided with a throne or base. It has been fashioned throughout in as light a manner as possible, in order that it may be easily carried in procession, the total weight of silver being only one hundred and fifty-two ounces.

Messrs. Omar Ramsden and Carr have recently constructed a new Rochester diocesan crosier, which has been presented to the diocese to replace one that was lost in mediæval times. It is surmounted by a crook which suggests the letter R. This springs from a tabernacle of three niches, wherein are figures of our Lord, the Blessed Virgin, and St. Andrew. In early times the cathedral was dedicated to St. Andrew, but the dedication was changed to "Our Lord and the Blessed Virgin," by order of Henry VIII. Below the tabernacle work are the arms of the see, Christ Church Cathedral (Canterbury), and of the present bishop. The three lizard-like forms which appear on the staff are interesting, as being a link with the lost crosier, as all early crosiers have this particular device worked upon them. The staff is decorated with a diaper work enclosing little ribbon scrolls, each one bearing the name and date of a bishop, from the time of the Founder of the See to the present—one hundred and one in all.



MONSTRANCE, EXECUTED BY OMAR
RAMSDEN AND ALWYN C. E. CARR



SOUTH PORCH, NORTHLEACH, ENGLAND

Christian Art



RESIDENCE OF MRS. M. R. HAWLEY, NEW BRITAIN, CONN.



DETAIL OF ROOF

HAWLEY W. MORTON, ARCHITECT, BOSTON

TO those conversant only with the slick, hard, gloomy, and mechanical "slate roof," the Natural Colour Slates produced by the MATHEWS SLATE COMPANY are a revelation.

Above is an example of a moderate-priced house, with a roof of Hard-Vein-Variiegated-Green-and-Purple Slate, splashed with an occasional Red.

The slates used are quite small, there being two lengths and five widths, the random widths obviating any suggestion of the mechanical.

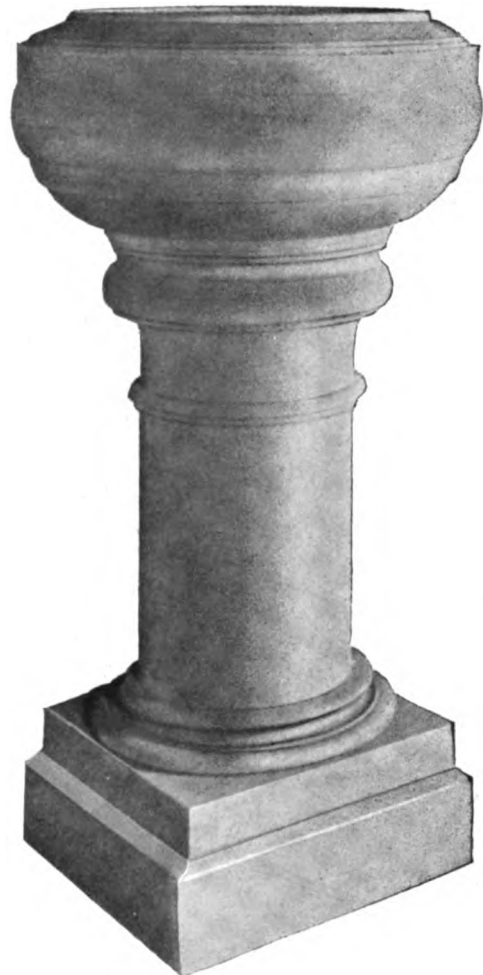
They are laid haphazard as to colour and a most harmonious blend is thus obtained; giving the roof, besides everlasting durability, a colour scheme and character impossible with any other material.

The building contract was let for a shingled roof; but the architect, finding that the cost of the above slate was but slightly in excess of that of shingles, and being satisfied, from experience, that the first cost of slate was the only cost, did not withhold his decision.

The result is, as he expresses it, "even better than anticipated, by both the owner and myself."

Christian Art

*Two fonts designed and executed by
J. Franklin Whitman Company*



The following is a list of the most important ecclesiastical work we have done in the last twelve years :

St. Timothy's Church, Roxborough, Phila.
Christ's Reformed Church, Annville, Pa.
Zion Lutheran Church, Lebanon, Pa.
St. James' Church, Philadelphia, Pa.
Church of the Epiphany, Philadelphia, Pa.
St. Luke's Church, Germantown, Philadelphia, Pa.
St. Michael's Church, Germantown, Philadelphia, Pa.
St. Andrew's Church, Philadelphia, Pa.
St. Mark's Church, Philadelphia, Pa.
St. Mary's Church, Philadelphia, Pa.
St. Monica's Church, Philadelphia, Pa.
St. Peter's Church, Philadelphia, Pa.
Church of the Immaculate Heart, Overbrook, Phila., Pa.
Patterson Memorial Church, West Philadelphia, Pa.

Eighteenth Street Presbyterian Church, Philadelphia, Pa.
St. Gabriel's Church, Philadelphia, Pa.
St. Elizabeth's Church, Philadelphia, Pa.
Church of the Resurrection, Philadelphia, Pa.
Church of the Immaculate Conception, Jenkintown, Pa.
St. Paul's Church, Baltimore, Md.
St. Paul's Church, Pittsburg, Pa.
Trinity Cathedral, Cleveland, Ohio.
Trinity Church, Geneva, N. Y.
St. Patrick's Cathedral, Harrisburg, Pa.
St. Patrick's Cathedral, New York City, N. Y.
St. Luke's Church, Scranton, Pa.
Martin Maloney Chapel, Spring Lake, N. J.
St. Peter's Church, Reading, Pa.

CARVERS &
MODELERS
CASTERS IN
PLASTER
PAPIER-MACHE
CEMENT
CARTON PIERRE
BRONZE



STVDIOS
OF
J-FRANKLIN-WHITMAN-CO.
INCORPORATED
DECORATIVE-SCULPTORS.
Twelfth, Hamilton and Noble Sts. PHILADELPHIA, PA. 235 East 41st St. NEW YORK CITY



MANTELS
ALTARS
PVLPTS AND
FONTS
IN STONE & WOOD
MANVFACTVRERS
OF
ART MARBLE

*In each issue of this magazine we illustrate in our advertisement work we have executed
and built in churches and religious edifices throughout the United States*



GRUEBY FLOOR TILES

FOR

Churches, Terraces
and Floors of all kinds

Our floor tiles are made of various shapes in dull greens, yellows, blues, grays, and reds, at a high fire. Made of a vitreous clay they are guaranteed to be harder than marble and very durable.

Designs and samples submitted upon application.

Gold Medals:
Paris, 1900 St. Petersburg, 1901
Highest Award:
Buffalo, 1902 Turin, 1902
Grand Prize: St. Louis, 1904

Grueby Faience Co.

2 and First Streets

Boston :: Massachusetts



HUGH CAIRNS

ARCHITECTURAL
SCULPTOR

Modelling, Stone and
Wood Carving

**Fenway
Studios**

30 Ipswich Street
Back Bay, - Boston, Mass.

Sculptor of statues on
Trinity Church, A. C.
Burrage residence,
Penn Mutual and
State Mutual buildings

CHURCH WORK
A SPECIALTY

Angel for St. Vincent's Church
So. Boston, Mass.
Maginnis, Walsh & Sullivan
Architects

Ecclesiastical Furniture



SECTION OF STALLING CARVED FOR TRINITY
CATHEDRAL (EPISCOPAL) CLEVELAND, OHIO
AT OUR MANITOWOC, WIS., SHOPS
DESIGNED BY C. F. SCHWEINFURTH, ARCHITECT

American Seating Company

Chicago, 90 Wabash Ave.
Boston, 70 Franklin St.

New York, 19 West 18th St.
Philadelphia, 1235 Arch St.



The Lamp

An Anglo-Roman Monthly advocating Reunion with the Apostolic See

Subscription, \$1.00 a year. To the Clergy and Seminarians, 50 cents. Foreign Subscribers, 4/6: Clergy, 2/6. Sample copies, 10 cents and 6d.

Rose Leaves, Published by the Rosary League of Our Lady of the Atonement, is the only Magazine in the Anglican Communion devoted to extending the honour of the Mother of God. Per year, 50 cents. Foreign, 2s. Sample copies 5 cents and 3d.

LATELY PUBLISHED

The Prince of the Apostles. A Study. By Rev. Father PAUL, S.A., Editor of "The Lamp," and Rev. SPENCER JONES, M.A., author of "England and the Holy See," a book every Churchman interested in Church Unity should read. Price, Cloth, 5s.; Paper, 3s.

The Lamp Publishing Co., Garrison, N.Y., U.S.A.

English Agents for all of the above publications:

THE BOSWELL PRINTING AND PUBLISHING CO.
No. 91, Temple-chambers, E. C.

Stained Glass Windows



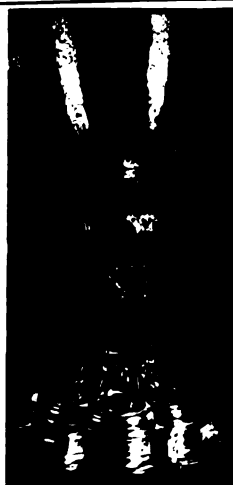
Treated in the Incomparable English Antique Style

* * *

Mayer & Co. of Munich and London

47 Barclay Street, New York

We invite correspondence concerning proposed Memorial Windows



HUNT & WOOLLEY

Silversmiths

79 Chestnut St., Boston

(Members of the Boston Society of Arts and Crafts)

Designers and Makers of Ecclesiastical articles in gold, silver, bronze, etc. The above-named craftsmen devote their experience of many years especially to the production of hand-made articles in precious and other metals for Church use and adornment. They will be pleased to submit designs and estimate upon request, or give estimates upon designs supplied. They refer by permission to Ralph Adams Cram, Esq., of the firm of Cram, Goodhue & Ferguson, Boston and New York.

The Harry E. Goodhue Co

23 Church Street Cambridge Mass



Stained Glass—No opalescent glass used in the making of Memorial Windows—All work painted on antique and pot-metal glasses as was done in the best period of Christian Art



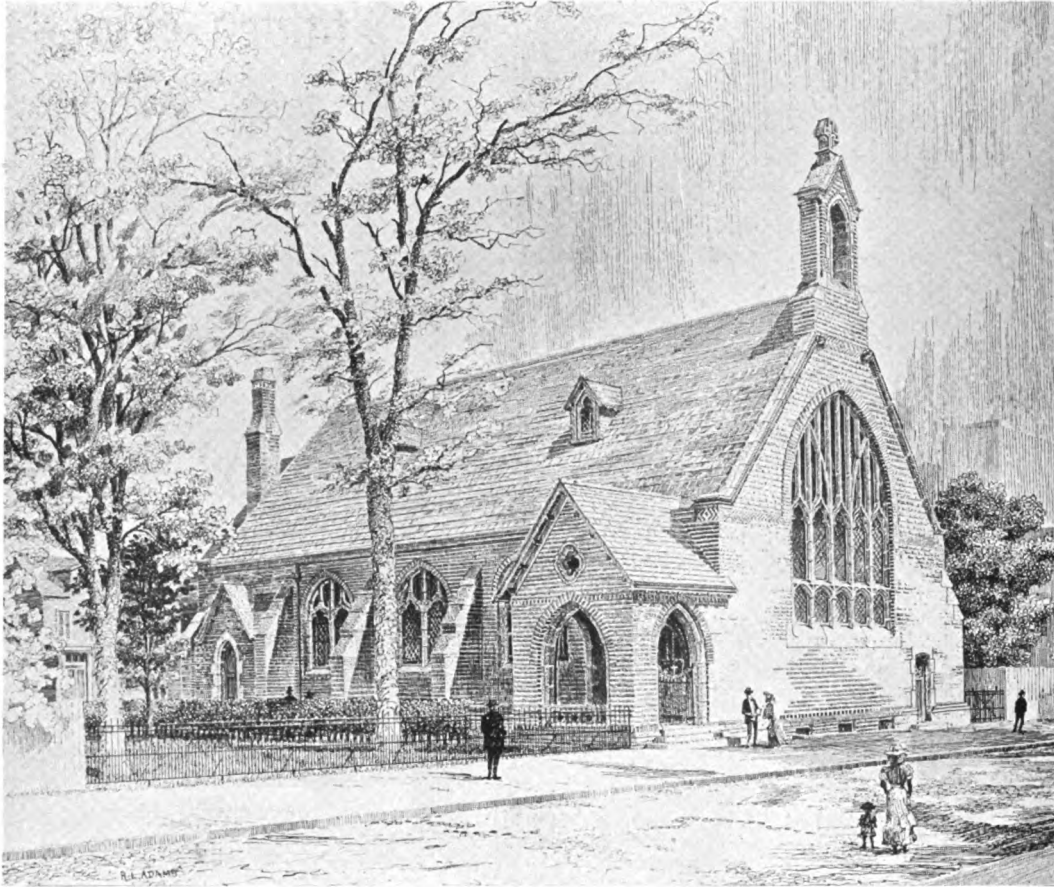
Chalice and Paten for Hankow, China. Executed by Arthur J. Stone, from design by Mrs. D. D. Addison

Ecclesiastical Designing

Illumination in colours and burnished gold leaf, suitable for certificates, testimonials, booklets, or selected sentiments. Coats of Arms.

MRS. D. D. ADDISON

2 Parkman Terrace, Brookline, Mass.



ST. MARY'S CHURCH, LAWRENCE STREET, NEW YORK CITY

T. E. BLAKE
CARRERE & HASTINGS } Architects

All of the heavy tracery and trim of this building is made by ECONOMY MANUFACTURING COMPANY, NEW HAVEN, CONN. The building is constructed of red brick with inch joints, and in order to get the desired colour (as we use no colouring matter) this stone is made of red sandstone and cement, giving a dull pink, which is found to be very satisfactory to the architects.



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York

or to Messrs. Spaulding & Co., Chicago, Ill., Representatives for the Middle West

English
Stained Glass



Mosaics



Memorial Tablets



Brasswork



Heaton, Butler
& Bayne

Glass Painters by appointment to
His Majesty King Edward VII.

Christian Art

CONTENTS FOR JULY, 1908

DIES DOMINI	E. BURNE-JONES	<i>Frontispiece</i>
TRUE AND FALSE STANDARDS IN MODERN RELIGIOUS PAINTING		
	WILL HUTCHINS	147
<i>Plates — The Nativity, by Burne-Jones. Light of the World, by Holman Hunt. The Education of the Virgin, by Rossetti. Ecce Ancilla Domini, by Rossetti. Lo! I Stand at the Door and Knock, by Overbeck. Detail of the Annunciation, by Burne-Jones.</i>		
THE STONE CARVINGS OF EXETER CATHEDRAL.	EDITH K. PRIDEAUX	163
<i>Plates — Bosses in Lady Chapel. Bishop Simon. Bishop Marshall. Emblems of the Four Evangelists. Corbel Heads on Wall Arcade. Bishop Bronescombe's Tomb. Corbels in the Presbetyry, First Period. Western Corbels in the Choir, Second Period. Bosses in Presbytery, Central Ridge. Corbels in the First Bay of Nave. Spandrel of Organ Screen. Corbels in Nave, Later Period. Bosses in Nave. Figures from the Minstrels' Gallery. Capitals of West Window Shaft. Figures on the West Front.</i>		
DOOR FOR ST. MARK'S CHURCH, PHILADELPHIA		175
DETAILS FROM THE NARTHEX, TRINITY CHURCH, BOSTON		176
ECCLESIASTICAL PRINTING	D. B. UPDIKE	177
<i>Pages from The Book of Collects. Manual of Devotion. Marriage Service. Altar Book, in French Gothic Type. Altar Book, in Montallegro Type.</i>		
AN ENGLISH CHARTERHOUSE	REV. E. HERMITAGE DAY	185
<i>Plates — Mount Grace Priory, two views. Doorway of Cell. Lavatory. Serving Hatch. Interior of Cell.</i>		
STAINED GLASS WINDOW	PAUL WOODROFFE	190

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland,

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

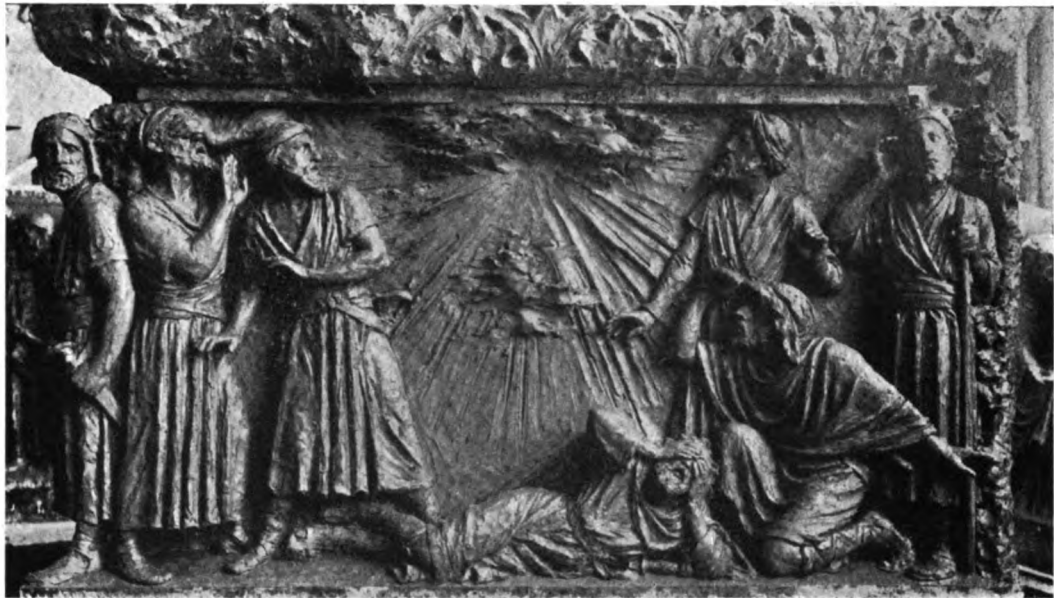
Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.

In giving change of address the old as well as the new address must be given.

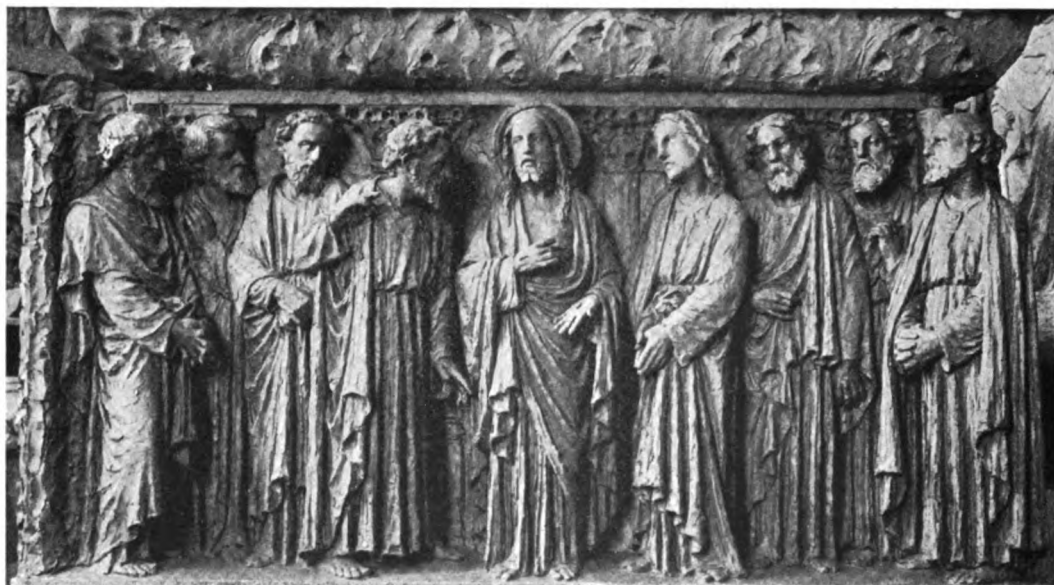
Entered at the post office at Boston, Massachusetts, as second-class mail matter.

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.

Christian Art



ST. PAUL ON THE WAY TO DAMASCUS



THE PRODIGAL SON

DETAILS FROM NARTHEX, TRINITY CHURCH, BOSTON
JOHN EVANS & CO., SCULPTORS

JOHN EVANS & CO., 77 HUNTINGTON AVENUE, BOSTON





DIES DOMINI
BY E. BURNE-JONES

Christian Art

Volume Three

July, 1908

Number Four

TRUE AND FALSE STANDARDS IN MODERN RELIGIOUS PAINTING

By Will Hutchins

THE Italian Renaissance, in freeing art from a function purely ancillary to fixed forms of religious expression, threw open the gates to an unlimited field of novel development. Painting breathed deep the air of freedom, and responded to the stimulus of invigoration with an outburst of creative energy. But as ever, liberty incurred the liabilities of license, and so the study of the painting which has succeeded the noble climax of the Middle Renaissance must candidly face certain aspects of degeneracy which were the fruit of that license. Modern painting, which has ever widened the field of opportunity, has come to stake its very right of being upon its now assured prerogatives of individual expression. In order to rightly orient ourselves in relation to the complex and seemingly chaotic tangle of modern art, we must trace carefully the roots by which the new growth has been nourished, the links which bind the present to the past, for good or ill. The Renaissance effected its own evolutions in matter and methods, but did not by any means exhaust the possibilities of its own chosen field. For example, the Renaissance was almost always formal, even in its bestialities. It was never mediocre or bourgeois. It never concerned itself with the commonplace, the vulgar or the stupid aspects of life. The elevation of these into

significance in art expression was reserved for the heralded ages of progress to follow. To-day we stand in a self-exalted position where we admit the barnyard, as such, to a legitimate place beside, say, the manger of Christ's nativity. We hazard our lives to get novel sensations of visual piquancy, while we begrudge the slightest expenditure of effort in giving dignified form to the serious matters of life. This is one aspect of emancipation in art.

Emancipations come, however, and we must make the best of them. Their constant justification is that of the widening vista. If our journeys afield shall only serve to give us fresh materials for the fabric of life, then they are amply warranted. The cycle of modern art is still far from being closed. If so be the final registration of its achievements shall show a worthy contribution of constructive expression, then surely its trivialities and its irrelevancies may be overlooked.

The emergence of a distinct and fresh point of view, which we may fairly call the modern attitude, implies a progression of certain tentative stages of experiment and analysis, which may in themselves seem to assume an altogether disproportionate significance. The apostles of genre, the rabid realists, the extreme luminarists, the exponents of this or that virtuosity of brush or pencil, have their place, just as did

Copyright, 1908, by Richard G. Badger. All rights reserved

the enthusiastic exponents of anatomy and perspective in an earlier age; they merely lack the sense of relative importance. It is the common error of small minds to mistake means for end. Within certain limits the old masters completed their own cycles with rounded accomplishment. To posterity they left the alternative of either following in almost certain inferiority a routine convention whose vital essence had been already extracted, or of evolving new worlds to conquer. The former offered some slight, very slight, opportunity for additional refinement along certain lines, the complete rendering of this or that contour, where only an outline had been traced, all under the substantial ægis of established tradition. The latter offered unbounded opportunity to explore a realm whose extent and character could have been only dimly guessed. The alternative was not final, it merely served to demark opposing factions.

The eternal and essential battle between formalized rule and fresh young life comes in this study into pronounced relief. To the great misfortune of subsequent art the formulæ which grew out of the Renaissance were in line, in many cases, with the worst aspects of that period. It was from the Renaissance which had essayed the impossible rôle of resurrecting antiquity that the succeeding generations of art in its established legitimacy were derived. Raphael and Palladio, the one affected, the other pedantic, were the laws from which was no appeal. Cicero's periods outweighed the demands of life in literary expression. From this line were sprung all the false fruits of academic pseudo-classicism whose mission seems always to be to fetter a living present in deductions from a dead past.

Italy died at the council of Trent. The invasions of the French had marked her downfall, the collapse of the rotten political structure eaten with vices and encrusted with an art which was not even a veneer. Some few lingering souls, Michelangelo or Tintoretto, recalled an age which had enjoyed a fulness of life, but they stood like storm-tossed pines erect above the

débris of a ravaged forest. Spain, the Netherlands, France, Germany, and England, turned at the moment when Italy gave up the ghost of artistic and political identity to catch the vital spark and be inoculated with what they took for a potent principle. England drew from Italy the poisoned draught whose excretion was the later Elizabethan drama of unnatural lust and exotic horror. France, with her wealth of native traditions in the singing spires of Chartres and Amiens, in the sweetness of the mediæval *chansons de geste* and *chansons de toile*, set herself to aping trans-alpine mannerisms which produced the monumental follies of Versailles and the laboured pedantries of a classical drama. Germany and the Netherlands, whose native genius, in the Van Eycks, Memling, Dürer, and Holbein, had produced a superlatively great art whose roots took vital hold of native soil, temperamental and traditional, sold their birthright for the pottage of Italian decadence.

That the later middle ages had lost much of that sweetness and dignity which characterised the earlier centuries there is no doubt. In so far as ideals had become dim and expressions inarticulate, there was need for fresh stimulus. The revival of positive science, transmitted through the Moors from the real antiquity, the antiquity of Aristotle, stiffened the intellectual vertebrae of the age. But in art, which must be genuine or nothing, even where the classic tradition had most of intellectual dignity, as in the restraint and "grand style" of Racine, Poussin, Claude, and David, there was always the deadly pall of removal from actual life. We go back to-day to Claude, for example, to catch the uplift of his noble composition, his robust trees and his mellowed horizons, melting in tender light. It is the giant ancestor of Corot whom we venerate, not the successor of the pagan revivalists whose influence remains in the classical débris which strews his foregrounds.

Meanwhile other and vital forces were at work, usually in calm disregard for the established order, but keeping alive the sacred flame of genuine experience and



THE NATIVITY, BY E. BURNE-JONES

unaffected expression. In Spain, where lay the balance of power in the Church, a decorous regard for the greatness of the dead Italy prompted the pious undertaking which resulted in the finest single collection of Italian pictures in the world, that of the Prado. And yet a new art was able to make headway in the very face of Raphael and Titian at their best. Velasquez, without the least revolutionary intention, quietly evolved a point of view and a power of expression based upon an entirely new perception of light and colour. He was looking forward with prophetic mien while his most celebrated contemporary, Murillo, with impeccable piety and mechanical ease was unrolling the endless panorama of his saccharine saints and cloudy angels. To Murillo, more than any one else, we owe the cloud in art, the ever-present and easy symbol of a vapid heaven. Velasquez lies well within the modern cycle; Murillo equally within the Renaissance. At no one point, perhaps not even in the salons of 1830, do the two traditions come into a closer juxtaposition. But between Murillo and Velasquez there was no battle, for both were practising art as a noble craft for dig-

nified ends, whereas the men of the romantic revival and their academic opponents were fighting a war of words which befogged the issue and bedimmed, if not obscured, the end in view. The so-called progress in which art advanced from the *bottega* to the *studio* was a retrogression.

The Netherlands were fortunate in the fact that Rubens and Van Dyke felt the Venetian rather than the Roman influence, so that colour became the chief interest and distinguishing quality of Flemish painting in its second great period. Insipid, theatrical, flamboyant, and grandiose, and hopelessly submerged in the superfluous false ornament of the day, as are most of Rubens's decorations, yet they betray the master craftsman. Underneath the vulgarity there is a solid manhood, a manhood which left a positive mark in history, and that manhood is the northern blood and nerve and muscle which not even the excrescency of ornament, the fruits of Italian training, could weigh down. So too, Van Dyke bears the stamp of Italian affectation, but through all of it there pulses the full red blood of the north in a craftsmanship all but supreme.

Holland produced Rembrandt, whose very shadows were his distinguishing trait and the immediate symbol of the mystery which lay at the heart of northern life. Rembrandt, indeed, was the first great romanticist. Holland was producing, too, the big school of small men who share with Velasquez the distinction of having discovered the modern visible world, the landscapists and genre artists.

Everywhere men were learning that art was not conditioned upon Raphael or Rome or any other rule or formula. The great Sir Joshua, with drawn face and pious intonation, admonishes his pupils to master Raphael's mannerisms; he himself achieves distinction by quite other means. Raeburn goes to Rome and actually overlooks Raphael, having discovered a canvas by Velasquez! Everywhere, under the surface, there was accumulating a fund of power, of conviction, of resolution, which was later to defy openly the constituted authorities and shock the sensibilities of a world long used to falsehood, with an impression of truth. And wherever the restraints of academic discipline had been most closely drawn, there by natural reaction, the eruptions of the suppressed volcanoes of individual emotion and will were destined to be most extreme. And so, while the ponderous erudition of the seventeenth century and the fragile artificiality of the eighteenth were taking shelter behind a classical mask and studiously admiring their falsified appearance in the mirror of art, there sounded the continual rumblings of revolution. And when the living seed of immediate life had once more generated in good soil, it burst into the full sunlight under its own native sky. The people of the north regained consciousness, and looking backward for a moment they perceived what filled them with joy, tremulous at first, and uncertain, and then with full enthusiasm. The middle ages were discovered.

The discovery of the middle ages was the signal, if not the great cause of romanticism. The movement has been variously defined. The term romanticism is employed to denote an art of emotional char-

acter, of colour, as opposed to one of intellectual character, of form. This is a good generalisation, but is often misleading in specific application. The purest classical models in every branch of art include passages of intense and personal emotion, whereas the noblest attainments of romantic art have form, definite and organic.*

In so far as romanticism was the return of northern art to its native sources and tradition, and that is practically the meaning of the term, it stood for the return of art to life. And so even Velasquez and the Dutch naturalists, with their fidelity to immediate facts, were the precursors, though the school of such distinctly native painters as Hogarth and Chardin, of the men who were to disrupt the academic tradition. Once it is demonstrated that art is a flower native to every soil, it is but a step further to cultivate that flower into forms of luxuriant bloom. And so, in every branch of art, local naturalism grew into the spiritually exalted afterblooms of romanticism. Aside from such eccentrics as Blake, almost every great name in romanticism connects itself with local soil and native tradition.

The substitution of the fervor of the middle ages, the "dark ages," for the enlightened equipoise and stilted proprieties of somnambulant antiquity was a matter of importance. It was revolution, and even where revolution is most benefi-

*No longer is it necessary to defend Gothic architecture against any charge of lawlessness. Scant justice has been done as yet to other branches of mediæval art,—for example, the noble school of French sculpture of the twelfth and thirteenth centuries. In literary matters we are still bedinned with the iterations of the exclusive right of classicism to form. I am indebted to Prof. F. B. Luquiens, of Yale, for a most illuminating exposition of the stylistic merits of the *Chanson de Roland*. Once it is possible to free this noble poem from its interpolations and alterations, and to restore the original text in even approximate correctness, it stands forth as a remarkable example of well-mastered style, which, while it properly retains the naïveté of its sources in the popular Carolingian songs, yet asserts itself in a conscious and successful composition, characterised by restraint and proportion. Because its outlines are as rugged and firm as those of a fresco by Giotto, and its surface equally direct, it has been passed over in contempt by the critics. Even Matthew Arnold and Lowell, who had some sympathy with the middle ages, have gone over it rough-shod, and the eminent students of the period, with the exception of a very few, such as Gaston Paris, have treated the whole poem as of merely linguistic interest.



LIGHT OF THE WORLD
BY HOLMAN HUNT

cent in intention, it must bring its period of stress and strain. France, the ground of the world's intellectual battles, saw a struggle contested with the fiercest animosity. The academic tradition, with all its deadly onus of artificiality, was characterised, outwardly at least, by good manners. Romanticism was bound in the exuberant vitality of its first reaction, to shock as well as to stimulate. Delacroix stands in French painting as a Titan, bringing to earth a fresh spark of vital fire, but scarred by the marks of conflict and distorted by the violence of exertion. There must be rugged pioneers before there can be fruit bearing, and to the pioneers must go the award for heroism, if not the joys of fruition, although it must not be forgotten that after all fruit is the end in view.

What is the relation of all this to purely Christian painting?

For three hundred years there had been no complete cessation of religious art in any form. There had been, however, a terrible atrophy. Protestantism had eschewed all art, except a little music, and had emasculated even that little by the removal of all formal significance. The Roman Church had continued to use pictures, as of old, even as the English Church continued to build houses of worship, but upon both had rested the pallor of a false tradition. The votive spirit is a native spirit. The supreme greatness of the Italian and Flemish religious paintings of the fourteenth and fifteenth centuries lay in the fact that a devotional art had seized the familiar beauties nearest at hand and elevated them into an exalted symbolic function. From the sixteenth century to the nineteenth, religious painting, in so far as it existed, had followed a stilted channel of mannerism based on principles wholly foreign to the genius of the subject, to the form of worship, and to the common mind of the people. Romanticism brought back genuine emotion, genuine will, and the right of familiar things to serve in functions of beauty. And when romanticism definitely allied itself with native traditions of the past, it bridged the inter-

val of lean years and gave free access to the funds of spiritual nourishment which lay still unexhausted in the early mediæval motives, redolent with votive significance.

The emphasis which is put upon the relation of modern religious art to its mediæval sources must not be understood to imply that a literal repetition of the expressions of the earlier age is to be forced upon us. But it is generally true that a flavor of archaism is bound to attach itself to every formal expression, and in the present case the return to earlier forms is easily explicable. No man can put himself by any act of will altogether in any age other than his own. The artist, too, to be understood, must speak no dead language; he must see a living present with living eyes and make his impression upon living men. Because the middle ages had expressed themselves devotionally in forms which were strictly religious, and had constituted a state and a society in which the Christian Church was a pivotal centre, that Church had become the supreme expression of life, and had, in its appointments, drawn forth the best contributions from every man's hand and soul. But from the sixteenth century to the nineteenth a complete change had come over the face of political and social institutions. The men of the romantic revival turned to the church of the middle ages instinctively, but they found something in immediate fact very different from the institution which their dreams presented. As artists they were drawn to the past. As men they stood aloof from the Church of the present. Of Scott, Byron, Keats, Burne-Jones, Hugo, Delacroix, Heine, Berlioz, Wagner, and so on through the long list of great names, few can be directly associated with the institution which was heir to the supreme expression of the ages they loved. It is just here that the fruit of romanticism turns bitter to the taste of the pious. Whose the fault? That is an involved question. The fact remains.

On the other hand there were a few men, here and there one, or a small group, to whom the experience of artistic revolt meant a complete reversion to the earlier



THE EDUCATION OF THE VIRGIN
BY DANTE GABRIEL ROSSETTI

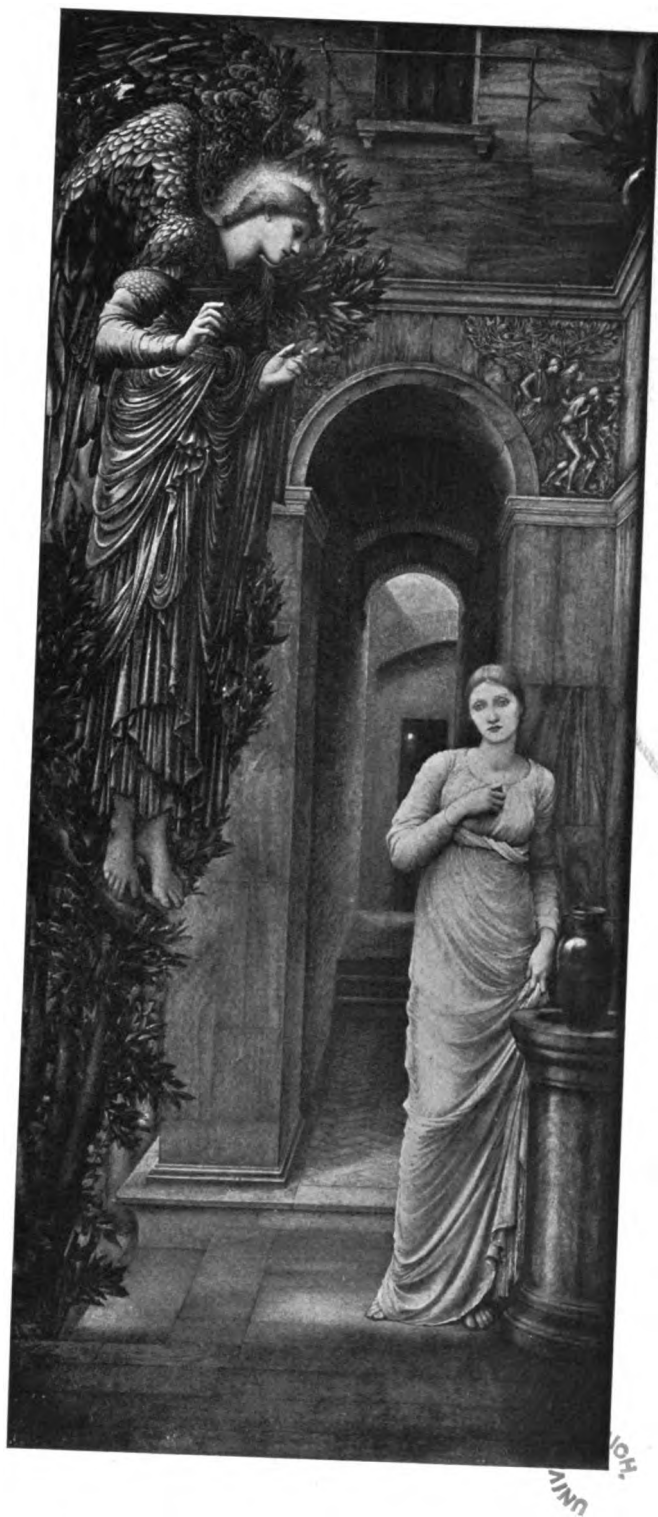
form. From the somewhat conscious pose of Chateaubriand's sonorous apology, to the earnest devotion of Newman and his associates in the Oxford Movement, there are the few examples of complete reaction in faith as in form.

The term pre-Raphaelite has come to be almost exclusively applied to the English school of quattro-centist resurgents of 1850, but it had already an earlier application. A full generation before Rossetti, a more complete, if less contagious, manifestation of a similar spirit had sprung up in Germany. German painting was at best a mediocre imitation of French classicism. The same slavish confinement to a pseudo-classical ideal which had produced David, that terrible autocrat, had produced in Germany a school who lacked the consummate craft of David and his pupils, but who even exceeded them, if possible, in theoretical devotion to an exalted antiquity. This school had arrived, even before their French counterparts, at a logical conclusion which reduced painting to the merest pallid shadow of antique marble. Lessing had built his theory of modern appreciation about an antique statue group, and a late and degenerate one at that. Winckelmann, who was a profound Greek, but a shallow German, had uttered his dictum: "Colouring, light, and shadow do not give such value to a painting as noble contour alone." Carstens, Mengs, and Genelli had realised these principles in an art of attitudinized silhouettes of dead stone, removed to the last degree from the spirit of the medium of pigment and the feeling of life. Schiller, however, as early as 1800, writes to Goethe, who was then still human and romantic: "The antique was a manifestation of its age which can never return, and to force the individual age after the pattern of one quite heterogeneous is to kill that art which can only have a dynamic origin and effect." German literature, in its *sturm und drang* was already coming to its own. The Schlegels were preaching a gospel of return to Christian art, and Tieck, with the soulful young Wackenroder, was discovering Nuremberg. Wackenroder's plaintive vale-

dictory, "*Herzensergiessungen eines Kunstliebenden Klosterbruders*," pointed in its title the path of events. And so we come to the "Nazarenes."

In 1810 Frederick Johann Overbeck was just twenty-one years old, and to the enthusiasm of youth and of the romantic reaction he added an intense conviction of the need of return to an art of truly religious significance. The dream of a monastic painter guild, devoted in purity and reverence to Christian painting, rose before him. He determined to realise it. Rome called him with its old-time authority. He obeyed the call, and stopped short at nothing. Formally renouncing his inherited Protestantism, he anchored his artistic faith by entering the Roman communion. And so, with his friends and disciples, Pforr, Vogel, and later Cornelius of Düsseldorf, Schnoer, Führich, and Steinle, he encloistered himself on the Pincian Hill and opened one of the most unique chapters in the history of modern art. The life of the group was strictly ascetic and their ideals wholly pre-Raphaelite. Why do these men seem so remote to us to-day? The men they strove to imitate seem nearer. Perhaps it was because they were so wholly exotic, so esoteric. Their art, if not their faith, was largely an imitation. Their work — now passed into a contemptuous obscurity in a world of different ideals, where preserved to us in the corners of Rome and the museums of Germany, seems cold and hard, and yet we know they felt the thrill of colour, of devotional emotion, in the quattro-centists whom they imitated. They left no race of lineal descent, and were themselves for the most part ultimately absorbed in the aspect of romanticism which grew up about German nationalism, following the collapse of Napoleon's empire. Steinle, indeed, contributed decorations to the Cathedrals of Strasburg and Cologne, an example of the new joining hands with the old.

England had seen no great battle with an academic tradition until a much later date. The great English school of portraiture had never lost itself in the mazes of aca-



THE ANNUNCIATION
BY E. BURNE-JONES

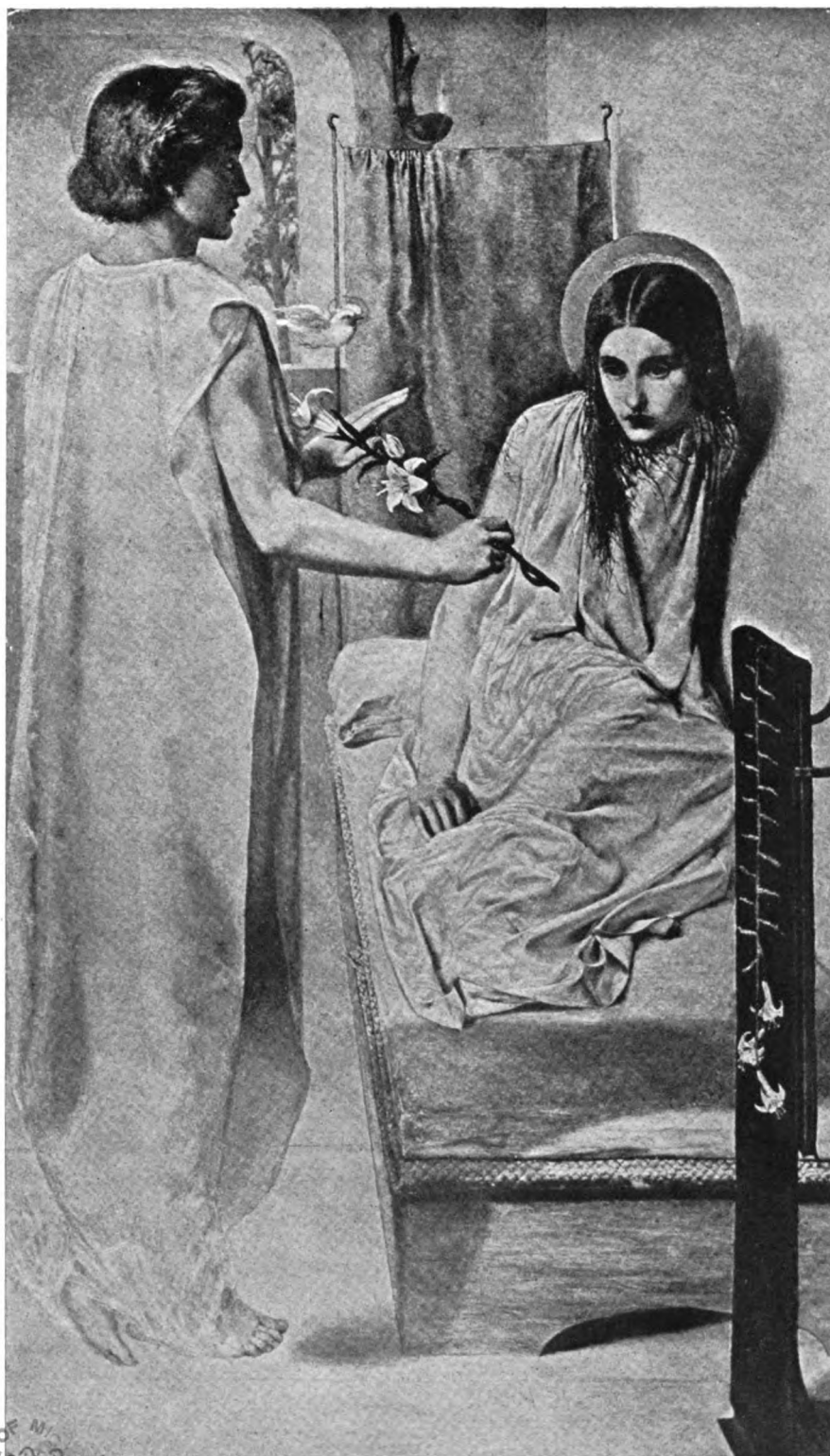
demical formula. In landscape, Constable broke into a powerful naturalism and became the opening wedge of the *paysage intime* in France, where his influence was enormous. And yet the first half of the nineteenth century in England left only a few great portraits, a great water-colour technique, and an accumulation of sentimental genre. Turner was an isolated figure, colossal, but wholly self-contained. Turner, however, suggests one other great name, Ruskin, and to Ruskin, with all his vagaries and angularities of judgment we shall still owe a deepening gratitude for the compelling earnestness with which he devoted a life of herculean effort to reclaiming English art to the spirit of reverence for nature and to a sense of the exalted functions of art in its great periods in the past. It was from Ruskin's gospel of an art minutely founded upon nature and yet symbolising in its syntheses the noblest devotional feelings, that the English pre-Raphaelites took their first strong impulse of new life and work. Now that pre-Raphaelitism has passed into history and we have the data complete, we may fairly judge it. No movement ever excited a more violent antipathy. It was accused of every possible aspect of degeneracy. British humour, that awful weapon, was wielded against it unceasingly. But today, not in the judgments of English enthusiasts, but in the final statements of continental critics, the movement stands accredited as the most significant phase of modern idealism. The battle has been won.

From the first moment, we may say, of the founding of that remarkable brotherhood, there was a division into two camps. Dante Gabriel Rossetti was the last man in the world to be long confined by any regimen of painful devotion to commonplace facts. On the other hand the precisely British Hunt and Millais could share but dimly the mystic light of emotional ecstasy which sustained the high-strung Rossetti through the years of struggle. It is about the name of Rossetti, and the style which he developed, that we build the history of pre-Raphaelitism now, Mr.

Hunt's positive statements to the contrary notwithstanding. While the others were engrossed in the minutely painstaking illustrations of Keats's *Isabella* or other romantic poems, Rossetti spontaneously put forth the "Girlhood of Mary Virgin," and the incomparable Annunciation, "Ecce Ancilla Domini," and at a bound reached one of the highest planes of modern art. Dislike these pictures as one may for this or that technical quality, and they are far from technical supremacy, no one can fairly deny that Rossetti here touched hands with the great religious painters of the quattrocento. How did it come to be? We call it spontaneous.

Rossetti is in himself nothing if not an essential paradox. English he certainly was not, and if Italian, he was of the Italy of the *Vita Nuova*. His latest biographer, Mr. Benson, calls his art "the embodiment of mystical passion." This embodiment is concrete to the last degree. No man, it would seem, has ever enjoyed a more graphic ideation. And yet, in his early work, and all his best work, his motive seems infinitely mystic, rapt, and pensive. He partakes of the essential character of all great symbolism, wherein the concretely beautiful, by its very definiteness, does value for the spiritually abstract which finds no terms for itself outside of vagueness. The paradox is an essential one, and Rossetti was born to the manner. Without standing in any closer relation to the Christian Church than that of an ardent portrayer of her most beautiful traditions, yet he gave forth, for example, in his poem to Mary Virgin one of the most exalted expressions of worship in English poetry.

Rossetti, however, in nowise escaped the blight which rests on all modern art. He was denied the fruition for which he was most eminently fitted. An art which should have been enshrined in places of worship, a spirit which was essentially and beautifully votive, could find no other access to service than through the marketplace where private patronage devours the fruition of travail in the gratification of sensuous, even though refined, appetite.



ECCE ANCILLA DOMINI, BY
DANTE GABRIEL ROSSETTI

Egotism grew with him into a fatal malady, and he leaves the impression of never having fulfilled the promise of those wonderful first years. The high finality which might have been his good fortune, and ours, gave way to an individualism which never quite lost itself.

The very fecundity of Rossetti's genius demonstrated his vitality. There was that in the man and his art which compelled the devotion of friends and followers. What his own later years failed to realise is yet made good to us in the work of the two most important and significant figures in recent English art, Edward Burne-Jones and William Morris, for whose devotion to a life of art we are indebted to the contagion of Rossetti's surcharged enthusiasm.

Edward Burne-Jones, while less exotically florescent in genius, was in some respects a broader and finer artist than his master. In place of the ample sensuousness which bespeaks Rossetti's Latin blood, and which is never without its effect of physical languor in his later work, Burne-Jones introduced the more mystic Celtic strain, which, while equally concrete in its graphic manifestations of beauty, is yet ascetic, wan, reserved. Celt in blood he was, and in temperament, and so native born to the finest poetical traditions of the north. Lithe, tenuous, and nervous as are those wonderful Gothic figures of his, they all stop short of over-refinement. To call him neurotic is to be false.

From the long harvest of Burne-Jones's lifework we are able to detach some examples of an art which actually found its function. When he approached Christian themes, it was with so perfect a comprehension and so complete a mastery of manner, that we instinctively refuse to believe that these are things hung on walls of houses in frames. The Gothic house of worship is their one true setting. And at times even the late Victorian era rose to the opportunity of his presence, and made vital his art by allowing him to fulfill his decorative mission. His windows are a winged joy. One of the best works of art, ancient or modern, in Rome, is the mosaic on the choir-wall of the American church,

the "Tree of Life," from his own design.

William Morris, Burne-Jones's friend at Oxford and life-long collaborator, nourished his own youth on Gothic architecture and northern mythology. In manhood he nourished the world with the sanest gospel of art and work which has come from the lips of any modern man. To him will honour be increasingly due, in proportion as we succeed in bringing art back to a worthy function in life. Morris grasped with primitive vigour the fundamental principle that art is not a superfluous ornamentation of life, but a structural necessity. And that his gospel might have its full appeal he allied himself with unstinted devotion to the most progressive aspects of social and industrial development. To the Church such a man should be a leader.

Meanwhile the other branch of the P. R. B. had felt as strong an influence toward religious painting. Millais, indeed, early fell a prey to his besetting sin of facility, and so became merely a popular entertainer. Holman Hunt, however, was to make a worthy contribution. His early characteristic fidelity to the literal fact of nature remained with him, and he has always produced an art which is convincing, at least in its uncompromising realism. Such a conviction, coupled with an impulse toward Christian painting, could have but one logical outcome,—the Holy Land. One stands, it must be confessed, with more reverence before the man than before his literal transcriptions from Palestine. His unquestionable piety and the impeccable purity of his art compel a profound respect. But certainly his literalness, in pursuing him through all the physical toil of these pictorial crusades, has led him apart from the essentials at issue. The "Scape Goat,"—has it after all any religious significance? Would not any goat, and any desert, have done as well? The whole attitude provokes one all-encompassing *why*. But in "the Light of the World" Mr. Hunt has painted a good allegory, if not a great picture, and it will stand among the significant contributions of modern religious painting.

It is to France that the modern world

turns for its art. What has the new France contributed to Christian art? French romantic painting, after a brief but intense spasm of intoxication on Scott and Dante, suddenly discovered that there was colour in the Orient, and so an avalanche of Turkish harems and Arabian horses all but crushed, for a time, the native motive. The most characteristic religious picture of the later romanticists is that of the quasi-devotional mood which takes its religion at second hand. Millet's justly famed "Angelus" is an excellent example. Through a long list of similar pictures there is a continuous tradition by which men paint pictures about religious feeling instead of in it. The philosophy of this would make a most instructive study. The list is long enough to include a very large and important part of modern French painting. Go back to Alphonse Legros, who touched, in 1863, the highest point in this scale with his "*Ex Voto*." * Peasant women are praying at a shrine. The whole feeling is unquestionably devotional and genuine. Legros, of course, had the advantage of a technique which was veritably of the old masters, Gothic in its solemnity and in its freedom from prettiness. Then come through Jules Breton, with his religious processions in Brittany, Bastien-Lepage, and Dagnan-Bouveret, to the men of the present, Lucien Simon and Charles Cottet; all are drawn by the air of devotion, but it is always the devotion of peasants. Religion seems to be something left behind in the whirl of modernity, but breathing a rare old perfume here and there in remote eddies, away from the tides of progress. An almost identical feeling, but English, of course, in the somewhat more idyllic motives, may be detected in Fred Walker's "Harbor of Refuge," or George Mason's "Evening Hymn," both well known through reproduction. Is religious art to be confined to this second-hand objectivity? It is for the Church as much as for art to answer.

It is an irreparable loss to Christian art that Puvis de Chavannes could never have

had an opportunity to decorate a purely Christian building. In his noble panel at Lyons, "Christian Inspiration," he has left for us an appreciation and a symbol, so perfect and so lovely, of the spirit of the monastic art of the early Renaissance, that it seems like a veritable revival of the thing itself. He, more than any other modern, was capacitated for continuing the sternest and noblest traditions of Giotto and Signorelli, Angelico and even the Michelangelo of the Sistine ceiling. He had both the sweetness and the strength, the spirit of ascetic devotion and that of profound thought. His great good taste, which always related his decoration to its setting, has given a fortuitous flavor of paganism to his work. He has the pagan virtues of antiquity, without its vices. That such a supreme decorator should never have been given the opportunity to paint one church interior is a lasting stigma on the church of his day. As much may be said, too, of Watts, another figure of truly heroic mold and largely frustrated accomplishment.

But there have been religious paintings by modern French masters. Yes, Baudouin the omniscient mentions Hippolyte Flandrin, "a pupil of Ingres, and perhaps the only religious painter of modern times whose works reveal a genuinely pious spirit!" The pictures in question are probably those in St. Vincent de Paul and St. Germain des Pres. Indeed, the pupils of Ingres, the sacro-sanct brood who huddle under the shadow of greatness in outworn traditions, have ever and anon varied what Dr. Muther calls "the *juste-milieu* between Raphael's Galatea and the wax figures of a hairdresser's window," the eternal feminine of insipid and perfunctory academic correctness, with excursions into Christianity. Even M. Bourgeois has deviated from his perfumed picture-card nymphs into at least one well-known melodramatic madonna. *C'est à pleurer, ça!*

Most people who go to the Pantheon in Paris, that huge mausoleum, have one aim, to see Puvis de Chavannes's decorations from the life of Ste. Geneviève. There are other pictures then, however, by courtesy called decorations. Among them is a panel

* Now in the Musée de Dijon. The picture should be in the Louvre.



LO! I STAND AT THE DOOR AND KNOCK
BY FREDERICK JOHANN OVERBECK

by M. L  on Bonnat, a mighty man in the Ecole des Beaux-Arts. Here is what one of the most astute and catholic of contemporary French critics says of it: "His beheading of St. Denis, at the Pantheon, is, perhaps, an example of the worst the school has produced: total absence of religious feeling, unpleasant abuse of blood, theatrical attitudes, false lights, heavy and dirty shadows, a commonplace angel descending from heaven in a cloud that seems to be made of mud, the disproportions of a scene that is at once overcrowded and empty: all this combines to make a veritable blot in a monument where Puvis de Chavannes's Sainte Genevi  ve is quietly triumphant." (Camille Mauclair, "The Great French Painters.")

In comparison with such work as this, M. Tissot's topographical and ethnological restorations seem devotional. This new disciple of Holman Hunt has the same literalness as his master, and, it must be confessed, the same lack of imagination. Such art is religious in its devotion to facts, but is not, of course, contributory to any formal expression of devotional feeling.

Serious religious painting in Germany did not end with the Nazarenes of 1810. About a generation later Edward von Gebhard, strongly under the influence of good old Roger Van der Weyden, created a style in religious pictures in which he built up his scenes from the life of Christ in a German fifteenth century setting somewhat as the great Belgian, Leys, had done. Gebhard in this was following a sound principle, and incidentally connecting the past with the present. A logical step is that from a Christ set into the environment of a fifteenth century Germany to a Christ in a Germany of to-day. It is about just this motive, Christ among the common people here and now, that Fritz Von Uhde has built up a most significant art. This artist is a man of mark. He commands respect. He has suffered for more than one artistic faith. In this new application of a principle which is, after all, not infinitely removed from that of much of the great religious painting of the past, there is an unquestionable quality of poetry, of devotion, and of power. The point of view is Protestant in so far as every aspect of hieratic or liturgical significance is debarred. But Fritz Von Uhde commands, nevertheless, a profound admiration and is a moral force in the world. He is in line with the Gospels if not with an institutional art.

Germany is at present opening the doors through which Protestantism is coming back to pictures. The ubiquitous Hofmann print has invaded the "church parlor" and the parsonage. Hofmann is, of course, merely a good prose illustrator of the Gospels. But if even so incomplete a means shall serve the end of bringing back, in any degree, any part of the Church to a sense of the fact that religious art is still a reality, we can hardly quarrel with him. These various modern movements which seem to be so one sided, so unimaginative, so prosaic, may still represent some half-revealed spirit in our age. We can afford to be catholic in our judgment, even to the extent of not passing laws against the mushy Bodenhausen Madonna, or the operatic spectacles of Munkacsy.

Even America has some church decorations. Mr. John La Farge, an admirable colourist, has contributed some notable paintings in a truly worthy manner and spirit. The burning of St. Thomas's in New York took out of the world one of the best of his works, the panel of the Resurrection. Here the artist allowed his form to bear an obvious relation to Giotto's great panel at Padua, and wisely so. Mr. La Farge is a most modern colourist, however, and one can hardly connect him with any definite school of the past. Indeed, the distinction between the easel picture and the decoration is by no means clear in his work.

The best known religious pictures in America are not religious at all. They are powerful historical symbols. Mr. Sargent is ever a master, and had he been allowed a building to decorate, instead of a tomb, he might have achieved results more cheerful if not more striking than those of the Boston Library decorations. These remarkable creations of his, which by their very intellectual inertia have violently obsessed the public affection, are unique in all art. Their hypothetical appropriateness lies in the fact that they are mighty summarisations of religious history, and so suited to a public library. That Mr. Sargent elected to base his expression on the sternest and most archaic conceptions of both the Old and New Testaments is a source of dignity in the pictures. Perhaps we have no right to criticise a work to which additions may yet be made.

An example of how a picture may have a real place in a real church may be seen in All Saints, Ashmont, where Mr. George Hallowell's triptych of the Adoration of the Virgin by Saints is set into the reredos. Here is a picture which is modern in style and yet synthetic in idea, and in line with one of the best schools of the past, that of Giorgione. There is in it a decorative quality and a frank symbolism which are both dignified and effective, without being either slavishly archaic or wantonly modern.

All these very discursive facts, to what do they lead? Throughout the whole range of complex developments from which



DETAIL OF ANNUNCIATION, BY E. BURNE-JONES

we have detached these seemingly disconnected examples, there are two great and potent laws in operation. First, there is now and there has been in the past a continuous force at work under the surface drawing art in its manifold and various manifestations back to those great subjects and motives which underlie the Christian faith. Romanticism, in the broadest application of the term, has opened, and for all time, the gates of access to the fullest store of tradition in the past and the unbounded funds of nature in the present. Art is not, and cannot be, long content with any merely secondary service which falls short of a recognised position in a definite relation to the established constructive forces in life.

The second great fact is this very grave one. The modern church has, in the very large majority of cases, repelled the advances of art. If the Church wishes to control life, the Church must absorb and assimilate into herself every essential function of life. Art is essential. The art impulse is universal and eternal, and if art has fallen into trivialities and banalities

not to mention positive degeneracy in morals and manners, surely not all the blame rests upon art. The art of the future will continue to stand pleading for admission to the sacred functions of life. Failing to gain this, she will turn, as in the past, to the street, where the saloon, the gambling house, and the theatre are ready to employ her services and to minister to

essential human needs unworthily, the needs which the Church should fulfill, and must fulfill worthily, if she is to remain a positive factor in life. Art is to be blamed for much, but surely she is not so greatly at fault here. And the mutual interdependence of these two great forces demands their full and free conjunction for the future salvation of both.



TWO FRAGMENTS FROM CHANCEL WINDOW, CALVARY CHURCH, PITTSBURGH. DESIGNED AND EXECUTED BY THE WILLET STAINED GLASS COMPANY.

THE STONE CARVINGS OF EXETER CATHEDRAL

By Edith K. Prideaux

THE fact that Exeter Cathedral is a rich mine of the best class of mediæval stone carvings is one that scarcely requires to have attention drawn to it, especially in the present day when the searchlights of a mass of intelligent and cultivated minds are being thrown back in all directions upon the art and skill of past ages.

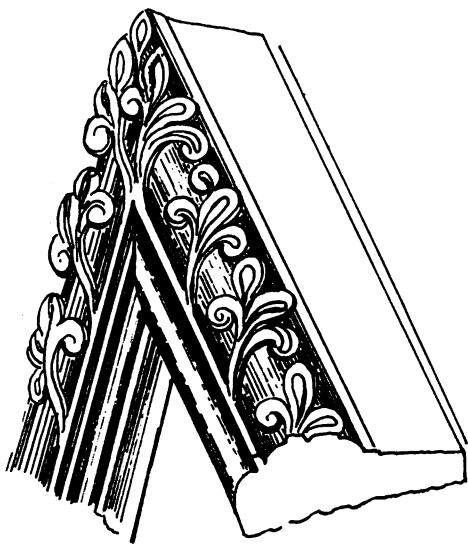
But there is much in all great buildings that naturally escapes the eye of even the experienced observer and far more that of the casual visitor. Dimness of light and remoteness of position often forbid the possibility of seeing much that merits closer inspection. The few specimens chosen for representation here may, therefore, not be without interest to those who enjoy the contemplation of the skilful expression of those high ideals of beauty that belong to the things of immortality.

The remarkable unity of architectural design in Exeter Cathedral is not the result of the building being completed within a

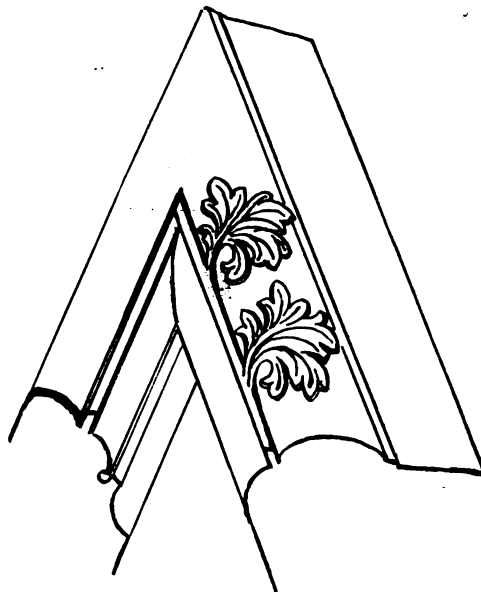
short period; for (excluding the Norman transeptal towers) the work of erection lasted from 1224 to 1419 under eight successive bishops. Rather, it is an unusual instance of *continuity* of design, in which each succeeding generation reverently took up the work and followed the main ideas of those preceding it.

But the minds that designed and the hands that executed (in those days more often belonging to the same individual than is the case in our own age) were, naturally, not unaffected by the passage of time and the corresponding developments of art traditions; and there is, therefore, more of the distinctive impress of the successive periods to be seen in the detail of the Cathedral than can be easily recognized in the mere structure itself. In this article an attempt is made to illustrate the characteristics of each of these successive periods as shown in the stone carvings with which the church abounds.

The surviving portions of the Norman



EXAMPLE NO. 1



EXAMPLE NO. 2



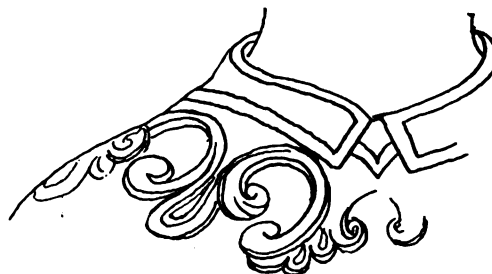
PLATE I — BOSSES IN THE LADY CHAPEL

Cathedral retain no interior ornament, and that on the exterior,—on the towers,—though once rich and effective, is now too much weathered to afford good specimens of the stone decoration of that period. However, the effigied tombs of Bishops Bartholomew (d. 1184), Marshall (d. 1206), and Simon of Apulia (d. 1223), are most interesting examples of early figure sculpture during its emergence from the stiff and

limited forms of Norman art into the grace and freedom of that of the thirteenth century. The first of these three,—possibly even earlier than the date given above, being only by inference appropriated to Bartholomew,—specially shows the Norman characteristics of extreme flatness of relief (two inches at most) and harshness of feature. Both these characteristics are somewhat modified in the figure of Bishop



BISHOP SIMON OF APULIA



BISHOP MARSHALL

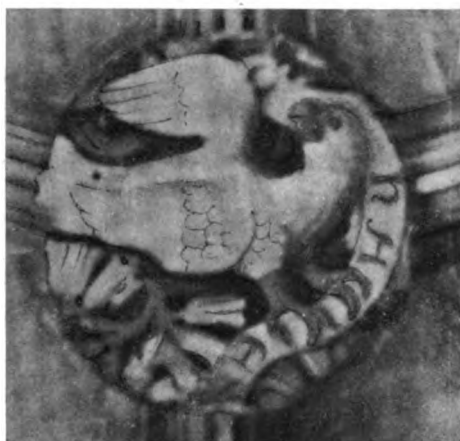


PLATE II — BOSSES IN THE LADY CHAPEL, EMBLEMS OF THE FOUR EVANGELISTS

Marshall, the relief being nearly eight inches, and the expression and posture far more natural; while the latest of the three shows in the folds of the drapery and the real moulding of the face an immense advance in art. Indeed this last tomb brings us fairly into the First Gothic period, one mark of which is the lobed foliage design on the cope, an earlier version of which also appears on Marshall's effigy, and is so strongly associated with all the contemporary ornament.

Omitting the capitals in the Chapter-house (1224-1244),—of the usual fine Early English type,—the next examples of this period are the double piscina and sedilia in the Lady Chapel, some fourteen years later, this being the only instance of the appearance of the typical lobed foliage as an architectural decoration (see Example 1), and even here it is beginning its transition into the more naturalistic forms

of the succeeding style (Example 2). This later leaf appears again as an ornament in Bishop Bronescombe's tomb (1280), and in one of the Presbytery bosses (No. 3, Plate VII).

The fuller development of naturalistic foliage is seen in the bosses of the vaults of this and the adjoining eastern chapels (between 1257 and 1280, under Bronescombe). Many are of purely foliage designs, but for illustration those have chiefly been selected in which the foliage is accessory to the figure subjects, in order also to present examples of the advance in figure and face sculpture (Plate 1). Here we see (No. 1) what seems to be our native briar rose wreathed round the nimbed head of Christ, possibly intended as the Rose of Sharon, symbolic of incorruption. None but the single rose is ever found in English mediæval decoration till after the Wars of the Roses, when the Rose of Provence with a double row of



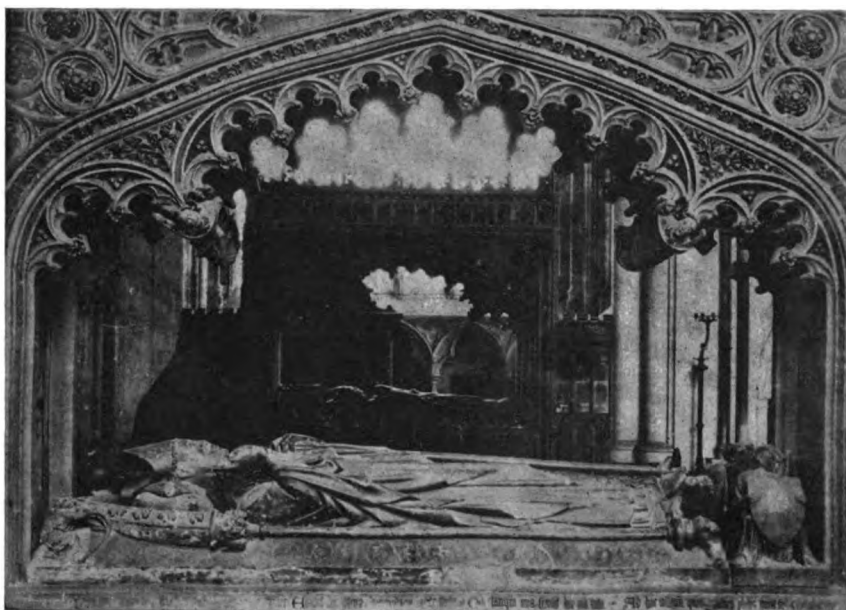
PLATE III — CORBEL HEADS ON WALL ARCADE IN LADY CHAPEL

petals was introduced. No. 2 is a vine with a half-concealed feathered beast feeding among its branches; and vine again separates four interesting heads (No. 3). In Plate II also (the symbols of the four Evangelists) St. Matthew and St. Mark both have a setting of vine, while St. John has a graceful flower apparently of the campanula order.

Besides the advance in realism of foliage and flower, we also see in these bosses the rapid development of skill in portraying the human face and animal life. The vaulting being naturally one of the last completed parts of the structure, we might assign the heads on these bosses to a rather later date than those we find in the lower part of the Lady Chapel, as for instance those (Plate III) which form the corbel terminations of a deeply recessed arcade for tombs on the north wall; but, as bosses were always carved in the workshop before being put in position, though gilt and coloured afterwards, it is probable that these corbel heads and the bosses were in hand about the same time.

It may be interesting here to mention that the payment for carving the Exeter bosses ranged from three shillings and sixpence to five shillings, according to size.

The faces here show that great skill had by this time been attained in giving variety of expression to the human countenance and to animal life. The heads of Christ and St. Matthew's angel are alike in type, a certain fixity and sternness of expression being evidently aimed at as signifying dignity and absence of human passion; but in the four human heads on one boss there is a most distinct classification of expression into, at least, male and female,—arched eyebrows and a semi-smiling softly curved mouth being given to the latter, while the former display in contrast straight brows and great firmness of the upper lip; the *racial* type meanwhile remains the same in all. The corbel head in a wimple, from the wall below, shows how much of humour also could be thrown into a face when desired and all traces of a conventional type set aside. There are many others in the Lady Chapel full of individual



SOUTH VIEW



NORTH VIEW

PLATE IV — BISHOP BRONESCOMBE'S TOMB

expression, and often intentionally verging on the grotesque, and with animals,—when the carvers left such emblematic representations as winged ox and lion,—much lively and free imagination was shown, with a mastery of animal forms and characteristics and great skill in expressing them poignantly. The excess of human expression often introduced was a product of the times, resulting greatly from the

enormous extent and power of the symbolism which then pervaded the Christian religion. Virtues, vices, emotions, and qualities of all kinds were portrayed by symbols,—animal, floral, or numeral, and thus a life and expression other than that natural to them often found its way into the representations of animals, even when they were not being used distinctively as symbols.

It cannot have been long after the carving

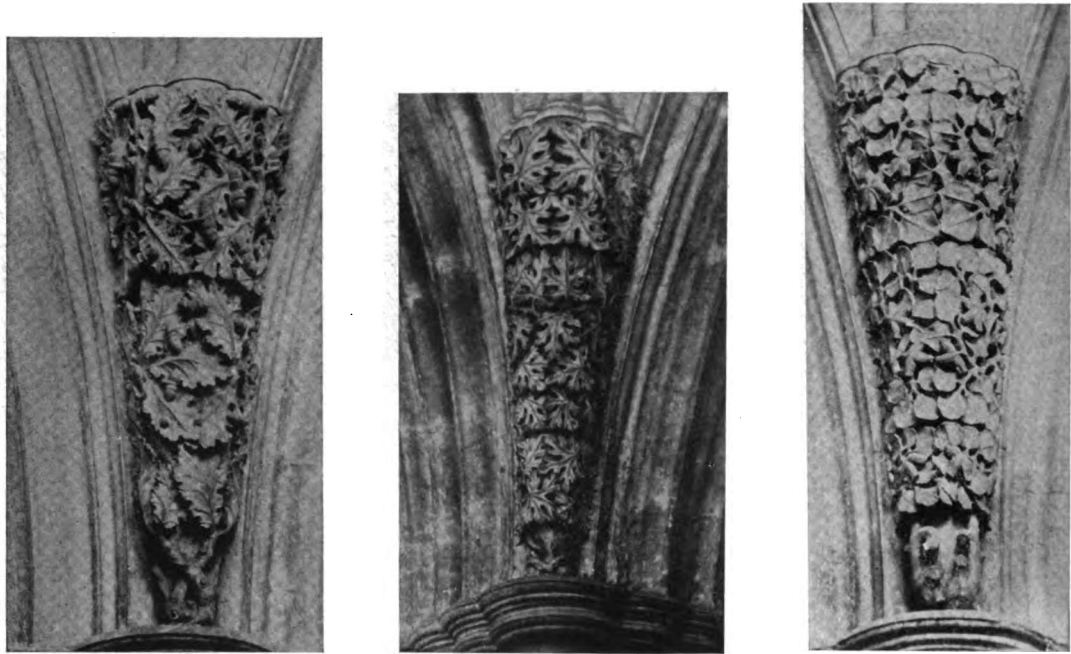


PLATE V — CORBELS IN THE PRESBYTERY, FIRST PERIOD

of the heads we have already considered that the effigy of Bishop Bronescombe was executed, either before his death (1280) or very soon after. And with it we are in the presence of a most beautiful, complete, and highly developed work of art (Plate IV). The delicately modelled face, the bold and graceful drapery, and every detail of design and execution in it show a level of attainment in figure sculpture seldom surpassed. Whose handiwork it is we do not know, but no single artist could have touched such a point of excellence except in an age when the general standard was very high. The time since the production of Bishop Marshall's stiff effigy cannot have been more than seventy-four years, and yet, what a contrast! What an advance! The thirteenth century certainly developed the artistic resources of the English at a pace never afterwards equalled.

It should here be mentioned that the canopy over this beautiful tomb belongs to an entirely different date (c. 1419).

Pursuing the chronological progress of the carving, we now come to the four most eastward bays of the choir,—the Presbytery (1280–1291),—in which begins that wonderful series of thirty-two corbels from which the vaulting shafts spring. Space

does not allow of more than three specimens being given (Plate V), though, in this earliest division of the work there are no two alike, and they are all faithful representations of familiar foliage, and excellent examples of the best naturalistic style of carving, in which, however, the carver always knew where to stop short of going too far in the imitation of nature, and left the character of the *stone* in his work.

The three and a half more westward bays of the choir belong to the years 1292–1307, during which period also the vault of the whole choir, with its bosses, was completed, the carving being from the hand of one William de Montacute, frequently assumed to be a Frenchman, from his name, which conclusion is, however, quite unnecessary, as Montacute is near Ham Hill quarries in Somerset only about thirty miles distant.* The payment for the carving of the corbels was at the rate of eight shillings and sixpence each.

There is a most noticeable difference in the work of the corbels of this later section of the choir, which the three specimens in Plate VI amply illustrate. Not only are figure subjects introduced, but the foliage

*See, "How Exeter Cathedral was Built," by Prof. Lethaby; *Architectural Review*, March and May, 1903.

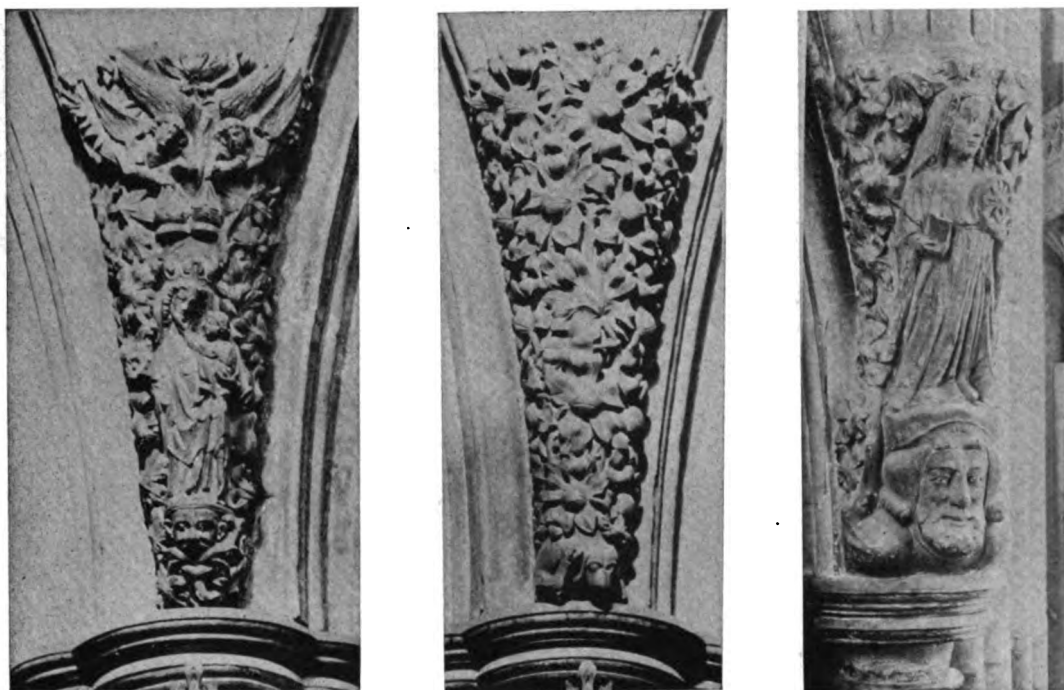


PLATE VI — WESTERN CORBELS IN THE CHOIR, SECOND PERIOD

has lost much of its natural vigour and grace, and become somewhat lumpy and crumpled. In the figure subjects, however, there is much life and expression, notably in No. 1, where the Holy Child with lifelike infant grace is stroking His Mother's chin.

The choir roof bosses also show a great range of imagination and vitality of treatment in both figures and foliage, which alternate regularly in the four earlier bays (Presbytery) from the central ridge of which the examples given in Plate VII are taken. Westward of this foliage subjects are almost exclusively chosen. The most sacred subjects,—as Coronation of the Virgin, Crucifixion, etc., are naturally gathered above the high altar, but in other parts of the Presbytery many quaint forms and ideas are represented, as sirens, dragons, etc. Colouring and gilding enriched them all then as now.

To nearly the same period belong the corbels of the *first bay* of the nave (Plate VIII) probably executed early in Stapledon's time (1308–1326), and exhibiting much the same characteristics as the last group, though with less grace and an increase of the grotesque element.

The carvings of the organ screen,—called “La Pulpytte” in the Fabric Rolls,—are also contemporary work, executed between 1317 and 1324. Its sculptures,—from the hands of an “Imaginator of London,”—did not survive the Reformation,—but the carving of the spandrels,—by William Canon, “Corfe Marbler,” remains, and fully justifies the appreciation of the dean and chapter of that day, who, “of their courtesy,” presented him with an extra £4 in acknowledgment of the excellence of his work in the erection of this pulpitum (Plate IX). The oak foliage of this carving certainly follows the conventional ideal of the style which was now displacing the natural forms seen in the presbytery corbels; but the workmanship is so exquisite, and the arrangement of curved stems and foliage so graceful and appropriate in relation to the space occupied, that little is left to be desired.

The present central portions of the spandrels are modern work, only some ten years old; and it may well be that one of the many images, referred to in the Fabric Rolls as provided for “La Pulpytte,” originally occupied the centre of each spandril.

Westward of the first bay of the nave we

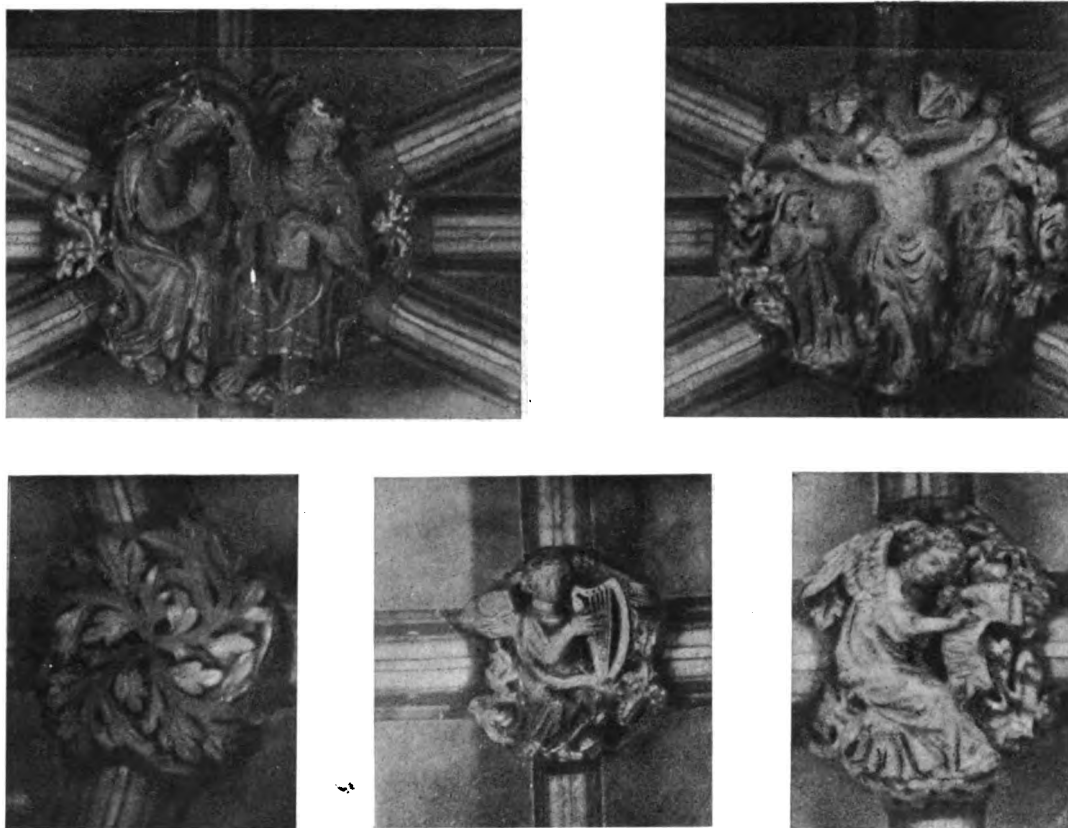


PLATE VII — BOSSES IN PRESBYTERY, CENTRAL RIDGE

find the marked characteristics of this later style in fuller force, this portion having been continued under Grandisson and completed about 1345. And here these characteristics have developed to a still further distance from those of the previous century, seen not only in the treatment of the foliage but also in the great diminution of variety in the natural subjects drawn upon (Plate X). It is often difficult to determine what the plants used as decorative "motifs" are,—so conventionally and unnaturally are they treated; they no longer *grow* or *climb*, but *are twined* to form with their stems more or less geometrical curves, whilst the foliage is forced into positions determined by the shapes of the spaces thus left, and its scale,—most artistically proportioned in the work on the organ-screen,—is now so increased as to destroy the harmony of the total effect. The oak in the example given (No. 3) is mainly recognisable by the single acorn placed near the centre, for the large undulatory leaves, with

their monotonously curled edges, suggest nothing natural, unless it be decay. The relief of the carving also is very inferior; there is but little undercutting, and for richness of effect colouring of the backgrounds was relied upon,—not without success. The heads at the bases of these corbels also show but little imagination; they are well modelled, and of a distinctly living type, and those on either side the Minstrels' Gallery (Nos. 1 and 2) are reputed to be portraits of King Edward III and Queen Philippa, but the rest bear a remarkable resemblance to them, all belonging to one type. However, in the roof bosses, and the heads forming the capitals of the west window shafts, much more variety and vigour is displayed (Plate XI). The human interest seems to have grown in this age in proportion to the decrease of nature study. The figures are interesting and full of expression; in No. 2 the scene of Becket's murder is vivaciously represented, no less than six figures being fitted into the small



PLATE VIII — CORBELS IN THE FIRST BAY OF NAVE

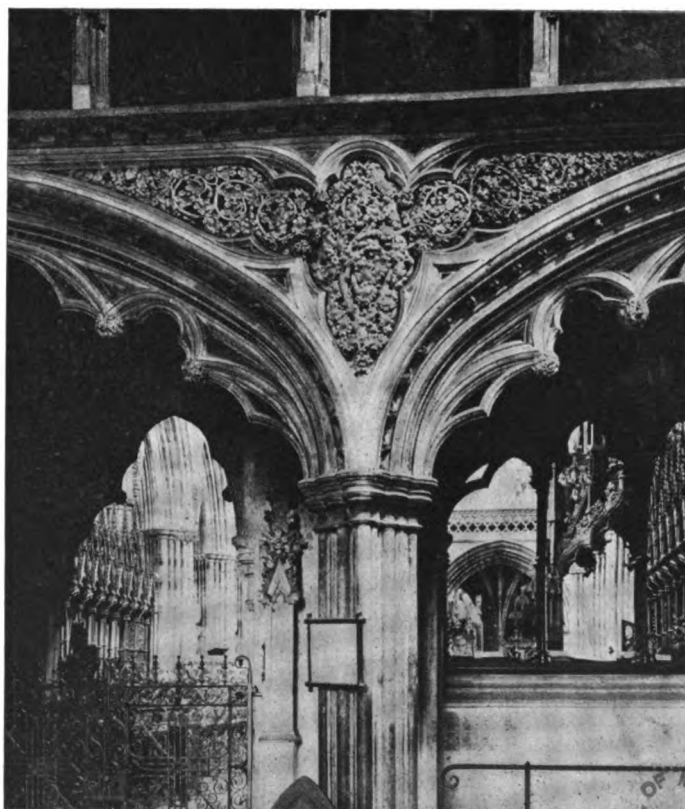


PLATE IX — SPANDREL OF ORGAN SCREEN



PLATE X — CORBELS IN NAVE, LATER PERIOD

space at command; and the single figure of St. Dunstan with his harp (No. 1) has real artistic feeling in it.

And in the next sculptures of importance, — the twelve angel musicians on the minstrels' Gallery (1353), — it is not the elaborate tabernacle work of their niches that rivets the attention, but the humanity and interest of the individual figures. Space does not allow of all being reproduced here, but these eight angels (Plate XII) of the cithern, shalm, tambour, cymbals, psaltery, syriax (or Jew's-harp), sackbut, and regals,

are sufficient to show the almost dramatic realism with which the human figure was now treated. Both figures and backgrounds were highly coloured, and still retain much of the original tints.

The important interior carvings and sculpture end with this series; but outside, the west front still displays — in spite of terrible damage from weathering, etc. — many of the original figures of the great image wall executed immediately after the completion of the nave (1345-1394). Professor Lethaby, on good evidence, assigns

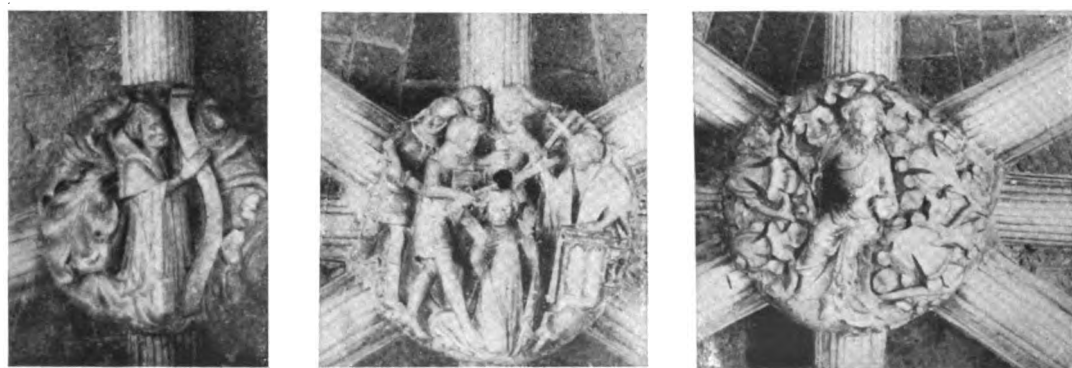


PLATE XI — BOSSES IN NAVE



PLATE XII—CAPITALS OF WEST WINDOW SHAFT



UPPER TIER



LOWER TIER

PLATE XIII — FIGURES ON THE WEST FRONT



PLATE XII — FIGURES FROM THE MINSTRELS' GALLERY

the lower tier of figures to Grandisson's time, and the upper series to that of his successor, Brantyngham. Of the former (Kings of *Judah*, not *England**) the two immediately south of the central doorway are here given (Plate XIII), and of the latter, three of the Jewish prophets from the most southern division of the façade. Originally all these also were richly coloured and gilt.

*See Lethaby's article referred to on page 168.

Lack of space forbids any further comment on these, or any notice of the lesser interior carvings of Stafford's and Oldham's times,—chiefly screen and chantry tabernacle work,—reaching on into another hundred years. So much also of noteworthy interest has been passed over, for the same reason, that this short paper can only claim to be a bare signpost indicating the existence of an exhaustless treasury.

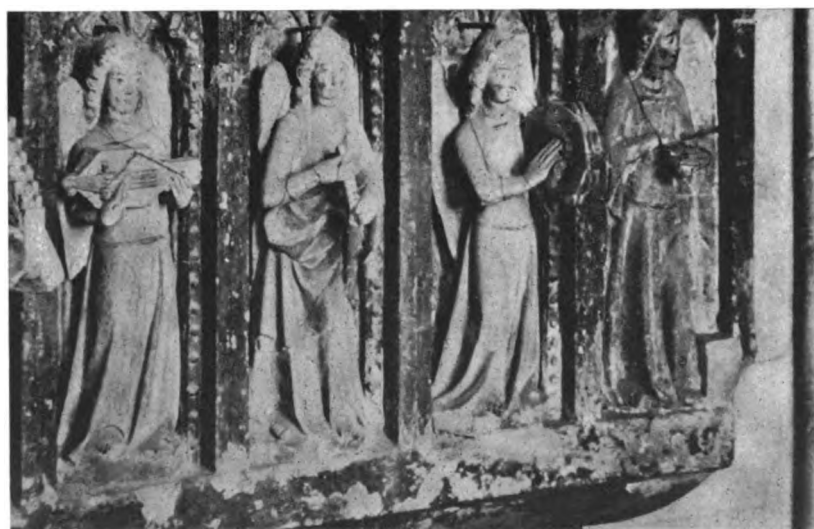
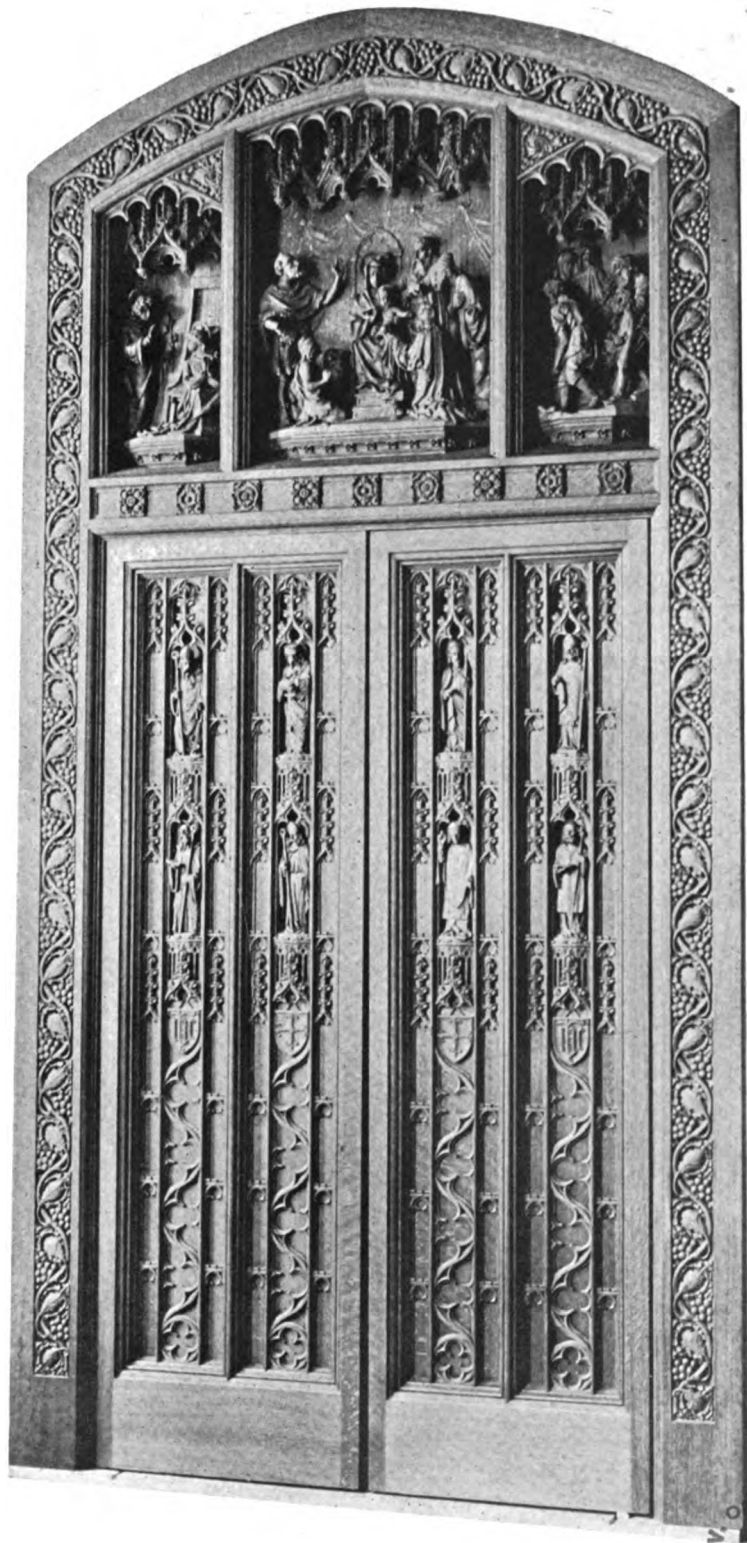


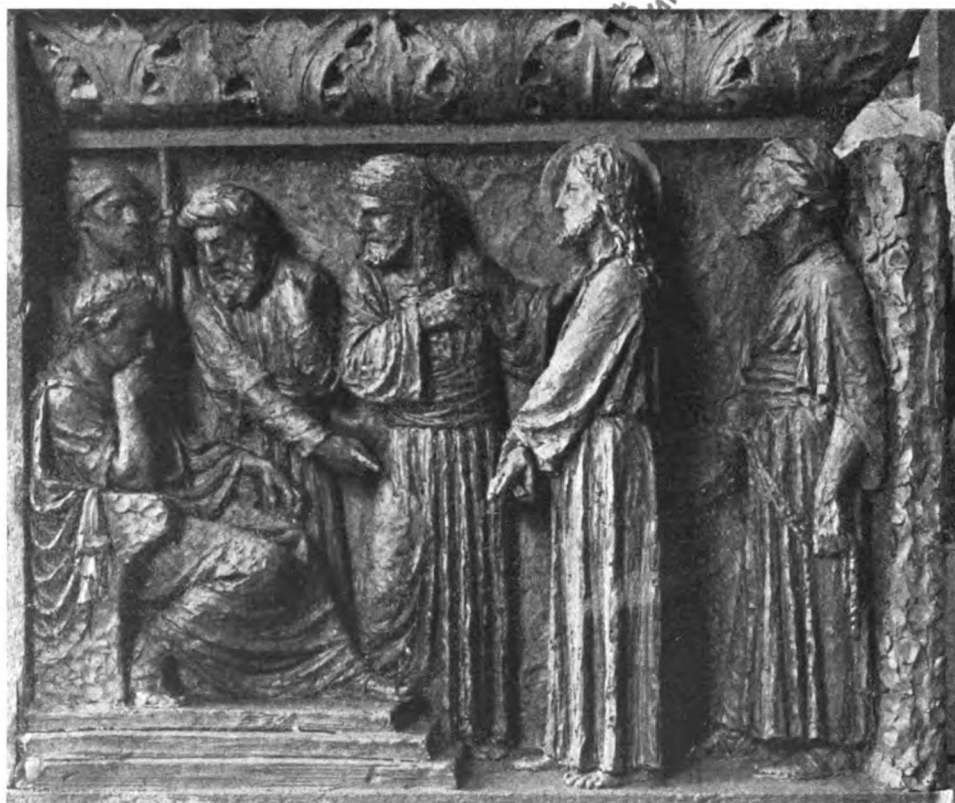
PLATE XII — FIGURES FROM THE MINSTRELS' GALLERY



DOOR FOR ST. MARK'S CHURCH, PHILA-
DELPHIA. HENRY VAUGHAN, ARCHI-
TECT. IRVING & CASSON, SCULPTORS.



"AND IT CAME TO PASS AS SOON AS HE CAME NIGH UNTO THE CAMP THAT HE SAW THE CALF
AND THE DANCING; AND MOSES'S ANGER WAXED HOT AND HE CAST THE TABLETS, ETC.
EXODUS XXX. II-19



CHRIST BEFORE PILOT

DETAILS FROM THE NARTHEX, TRINITY
CHURCH, BOSTON. JOHN EVANS & CO.
SCULPTORS

ECCLESIASTICAL PRINTING

By D. B. Updike
Of the Merrymount Press, Boston

ECCLESIASTICAL printing, as practised at the present day, falls under two heads,—liturgical printing and parochial printing. Under the head of liturgical printing may be grouped, besides the authorised service-books of the Church, portions of the Holy Bible, collections of prayers, collections of hymns, books of devotion, and orders of service. Under printing for parochial purposes may be grouped calendars, parish year-books, service lists, baptism and confirmation cards, marriage certificates, parish notices, *et caetera*. I propose to devote the present article to the first of these two divisions, namely, liturgical printing; the second paper being devoted to printing for parochial or diocesan purposes.

In writing of liturgical printing I am confining myself more particularly to liturgical printing as practised in England and the United States. As is well known, the first liturgical books were printed in black-letter, generally in two sizes of type throughout, in double column.¹ Why liturgical books should have been printed in double column is not altogether clear, but this form was no doubt chosen for its better artistic effect. It is easy to see that a book made up of short sentences looks better in a rather narrow, than a very wide, "measure"; for most liturgical books are made up of prayers, psalms, hymns, and responses, many of these being extremely short. If a large type-page is selected for the book and the prayers are printed across its entire width, it leaves a very ragged-looking right-hand side to the page, owing to the many short lines which do not fill the "measure." Again, initial letters must often be introduced into the body of the text, with type enough to surround them; but a short prayer printed on a wide page would perhaps fill only three lines of type

and so leave a place only for a small initial letter. The same prayer printed in a narrow measure (in double column, for instance) would give room for a four- or five-line initial, and a line or two of type would still be left to go beneath it, in which case the initial would be surrounded by type, as it ought to be. Then again for decorative purposes, double columns are better, because the initials, instead of all falling to the left-hand side of the page (as on a page printed in single column) fall some on the left and some in the centre; or, in other words, are more evenly distributed on the field of type. This series of considerations probably determined the form of the written or printed liturgical book.

The directions for the performance of Divine Service were often set in type of the same size as the prayers, but were distinguished by printing them in red, from which fact the word "rubric" is derived. These rubrics added incidentally a very charming feature to the early liturgical books, often making the pages very brilliant in effect. But their use, of course, was to distinguish the directions for the performance of Divine Service from what was actually to be said by the priest.

The black-letter books were, at the time they were first printed, perfectly readable, as there was practically no other character in common use except the Gothic types. They were, in fact, nothing more than rough reproductions of manuscripts. When, however, the Roman letters came more into fashion, the Church retained the black-letter as being the traditional and, in a sense, more suitable form for service-books; and to this idea is traceable the printing of theological books in black-letter, at a period when volumes of a more secular character were printed in Roman

Consecration of a Church or Chapel



MOST glorious Lord,
we acknowledge that we
are not worthy to offer un-
to thee any thing belonging unto
us; yet we beseech thee, in thy
great goodness, graciously to ac-
cept the Dedication of this place
to thy service, and to prosper
this our undertaking; receive the
prayers and intercessions of all
those thy servants who shall call
upon thee in this house; and give
them grace to prepare their hearts
to serve thee with reverence and
godly fear; affect them with an
awful apprehension of thy Divine
Majesty, and a deep sense of their
own unworthiness; that so, ap-
proaching thy sanctuary with low-
liness and devotion, and coming
before thee with clean thoughts

[95]

*From The Book of Collects printed at The Merrymount Press.
By permission of the Publisher, E. P. Dutton & Co., New York.*

truth, and exercise holy discipline, and be themselves patterns of holiness, simplicity, and self-denial. Bless all who are being trained, take from them all pride, vanity, and self-conceit. Enlighten their minds, subdue their wills, purify their hearts, and so penetrate them with Thy spirit and fill them with Thy love, that they may go forth animated with earnest zeal for Thy glory; all of which we ask for Thy Name's sake. Amen.

For Seminarians.

O THOU true Light that lightest every man that cometh into the world; Do Thou in Thy mercy touch the hearts and lighten the understandings of all who are preparing for Thy ministry, that they may readily acknowledge and cheerfully obey all that Thou wouldst have them believe and practice, to the benefit of Thy Holy Church and their own salvation. Amen.

For Graduates.

O LORD, our Heavenly Father, the source and perfection of all strength, look, we pray Thee, with Thy blessing, upon our brethren who have gone out of the Seminaries into the work of the ministry; grant unto them the spirit of wisdom, that they may teach Thy people Thine eternal truth, and the spirit of holiness, that they may go before them and lead them into Thine everlasting kingdom; through Jesus Christ our Lord. Amen.

For our Universities and Colleges.

PRESERVE, O Lord, our Universities and Colleges, as the bulwarks of Thy Church, that the youth of our land may find in them a home sanctified by religious discipline and sound learning. Root out from them whatever is contrary to faith or morals. Grant that habits of self-denial may be formed

From a Manual of Devotion privately printed at The Merrymount Press.

type. After a time the black-letter began to be discarded, even in liturgical and theological volumes. The legibility of the book was becoming more and more the important feature in printing, and the greater number of books were being printed in Roman type, so that the latter became more familiar to the eye than the black-letter. This substitution of Roman for black-letter type was after a while general. Its survival in prayer-books and what is improperly called "church printing," for headlines, title, etc., is nothing more than the remains of what was once the type of the entire liturgical book. The names of the sizes of the black-letter types used to-day, i.e. Brevier, Little Canon, and Great Canon, allude respectively to the types used in the breviary and missal. This brief and very general account of the use of black-letter type is given solely to show why we find it still used for ornamental purposes in liturgical printing. It is an interesting example of the persistence of a certain traditional form, kept active by persons often quite ignorant of the historical tradition which they are unconsciously following. I must add that the printing of modern literature in black-letter may be accepted only in so far as one is aiming at reproductions of old work. Fine examples of work of this sort are found in the series of Pickering's Folio Prayer Books, issued about 1840. These are perhaps the best modern examples of reproductions of black-letter books; though the charming little Book of Hours which was printed by Curmer, in Paris, from a French Gothic type, about 1860, if I am not mistaken, should not be forgotten. The Kelmscott Press revival of Gothic types is too recent to require mention here.

A liturgy is the means by which the celebration of Divine Service is performed. Anything, therefore, which sets forth the words to be said or the acts to be done must be above all legible: so that the words may be read without hesitation and the directions followed without mistake. Prayer-books and all works of a liturgical kind should be printed in Roman type, as

large in size as is consistent with the proper margins of a moderate-sized book: for the book must not be too large to be easily used, or too heavy to be carried by a child. The size of page having been selected, the sober "old style" Caslon type is perhaps best suited in form for the purpose, or else some type suitably designed on *readable* lines. It should be set in double column. The decorations should be, I think, confined to simple capital letters in red, which should occupy two or three lines. These should be introduced, one at the beginning of the office and perhaps at the beginning of each prayer. The important portions of the service, however, should carry initials slightly larger than the less important parts. The rubrics should be printed in Roman type of exactly the same size as the prayers, the only difference, of course, being the application of red to the directions, which will give them the look of being printed in slightly smaller type than the same font of type printed in black ink.

In some cases, however, it is allowable to put the rubrics in smaller type for the sake of economy in space: and also because of late years there has arisen a great necessity for cheap prayer-books. In these prayer-books red cannot be used on account of expense. The rubrics in these cases are sometimes printed in a very small size of Roman type, or else in italic to differentiate them from the larger text of the prayers. I regret to say that in some quite important books the rubrics have been set in italic *and printed in red*. When italic is used, and then printed in red, it is only because the printer is ignorant, or the publisher too thrifty to set the rubrics in Roman type for a "red printing." It is the publisher who is generally to blame: for he it is who economically uses the same type, to make plates both for books to be printed in red and black, and for books to be printed in black only.

The above remarks apply chiefly to prayer-books used in the Anglican churches. Very fine specimens have been of late years turned out by the University Press,



THE SOLEMNIZATION OF MATRIMONY

2

C At the day and time appointed for Solemnization of Matrimony, the Persons to be married shall come into the body of the Church, or shall be ready in some proper house, with their friends and neighbours; and there standing together, the Man on the right hand, and the Woman on the left, the Minister shall say,

DEARLY beloved, we are gathered together here in the sight of God, and in the face of this company, to join together this Man and this Woman in holy Matrimony; which is an honourable estate, instituted of God in the time of man's innocency, signifying unto us the mystical union that is betwixt Christ and his Church: which holy estate Christ



Study for a Marriage Service, by D. B. Updike.

At the Celebration of the Holy Communion

If in any Church the Holy Communion be twice celebrated on Christmas day, the following Collect, Epistle, and Gospel may be used at the first Communion.

The Collect

O God, who makest us glad with the yearly remembrance of the birth of thine only Son Jesus Christ; Grant that as we joyfully receive him for our Redeemer, so we may with sure confidence behold him when he shall come to be our Judge, who liveth and reigneth with thee and the Holy Ghost, one God, world without end. Amen.

The Epistle. Titus ii. 11

The grace of God that bringeth salvation hath appeared to all men, teaching us that, denying ungodliness and worldly lusts, we should live soberly, righteously, and godly, in this present world; looking for that blessed hope, and the glorious appearing of the great God and our Saviour Jesus Christ; who gave himself for us, that he might redeem us from all iniquity, and purify unto himself a peculiar people, zealous of good works. These things speak, and exhort, and rebuke with all authority. Let no man despise thee.

The Gospel. St. Luke ii. 1

And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed. (And this taxing was first made when Cyrenius was governor of Syria.) And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judæa, unto the city of David, which is called Bethlehem; (because he was

of the house and lineage of David :) Christ, to be taxed with Mary his espoused mother, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn. And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men.

Saint Stephen's Day

The Collect

Grant, O Lord, that, in all our sufferings here upon earth for the testimony of thy truth, we may stedfastly look up to heaven, and by faith behold the glory that shall be revealed; and, being filled with the Holy Ghost, may learn to love and bless our persecutors by the example of thy first Martyr Saint Stephen, who prayed for his murderers to thee, O blessed Jesus, who standest at the right hand of God to succour all those who suffer for thee, our only

Oxford, for the Church of England, and by Mame, of Tours, for the Roman Catholic Church. One of the most successful books issued for the use of that Communion is the Ambrosian Missal, lately issued in Milan,—a very fine volume which is worthy of study by all students of liturgical printing. This was first brought to my attention by that very learned man, the late Monsignor Ceriani, of Milan, who, if I am not mistaken, had a hand in its making. The strictly Protestant bodies, in so far as they use liturgies at all, generally follow the Book of Common Prayer as to typographical arrangement—in the main a good model. When they depart from it they very often land themselves in typographical absurdities—from the liturgical point of view.

Besides the books for the services of the Church there are, of course, many collections of prayers, anthems, portions of the Bible, lessons and books of devotion. What is applicable to other service-books is applicable to these. Collections of prayers should be arranged like a prayer-book, but the type must be small, the paper flexible, and the book must be easily adapted to the pocket. This is also applicable to collections of hymns, to selections from the Bible, and to all books of private devotion, such as preparations for Holy Communion, the devotions of Holy Week, etc. In passing, I wish to say that the binding of such books cannot be too plain and unobtrusive. If sacred emblems are used on the binding they should not be stamped in gold. These are books for the "closet," and restraint should mark them in every way.

In the printing of prayers and hymns there is one point which should be mentioned, i. e. the necessity of avoiding over-capitalization. Sacred things are not made more holy by the use of capital letters, and the very sober usage of the English Prayer Book is recommended. My own opinion is that capitals should be used for names of the Deity, for the persons of the Holy Trinity, and sometimes for pronouns referring to these persons. But the capitalization of words like altar, and adjectives

referring to the Blessed Sacrament should be discouraged. There are a few particularly silly modern hymns, which are generally printed in a manner as silly as they are; and one of these, a perfect inventory of Church furnishings, capitalizes not only altar (which is occasionally permissible) but also lights, frontal, etc.!

Order of service proper for special occasions are, of course, to be printed exactly as an office in the Prayer Book should be—any interpolations, such as hymns, etc., being printed in brackets.

There remains one class of modern work which is becoming very common, namely, the service lists which show what music is to be sung in church and by whom it is composed, the words of hymns, anthems, etc. These are generally in the form of a leaflet, one Sunday being devoted to each page of the leaflet. These should be printed in simple Roman type, not too small. All fancifulness should be avoided. If possible, the words of the anthems or hymns should never come partly on one page and partly on another. Nothing is more distressing than the crackle of the turning music-lists in the middle of an anthem. The Germans have got over this difficulty very cleverly by using unsized paper, which may be turned noiselessly. Its texture, however, is woolly and unpleasant, and it prints none too well. But the service-list belongs more to my second article than the first; though it is, however, partly liturgical in character.

When I have said that fancifulness should be avoided, I mean by this, that the trivial sprinkling of crosses and devotional emblems on printing intended for use of the Church is in wretched taste and is the resort only of ignorant incompetence. When a clergyman wants something "churchy and artistic" he usually means this kind of printing. The first page of any devotional book might *very properly* have a cross upon it or some religious emblem—but *nothing else*. One colour of ink is generally enough; and it is much better that black ink should be used and good paper, than two colours of ink, and paper of poor quality. For the service of

THE SECOND SUNDAY IN ADVENT

THE COLLECT

BLESSED Lord, who hast caused all holy Scriptures to be written for our learning; Grant that we may in such wise hear them, read, mark, learn, and inwardly digest them, that by patience and comfort of thy holy Word, we may embrace, and ever hold fast, the blessed hope of everlasting life, which thou hast given us in our Saviour Jesus Christ. Amen.

THE EPISTLE. Rom. xv. 4

Whatsoever things were written aforetime were written for our learning, that we through patience and comfort of the scriptures might have hope. Now the God of patience and consolation grant you to be likeminded one toward another according to Christ Jesus: that ye may with one mind and one mouth glorify God, even the Father of our Lord Jesus Christ. Wherefore receive ye one another, as Christ also received us to the glory of God. Now I say that Jesus Christ was a minister of the circumcision for the truth of God, to confirm the promises made unto the fathers: and that the Gentiles might glorify God for his mercy; as it is written, For this cause I will confess to thee among the Gentiles, and sing unto thy name. And

again he saith, Rejoice, ye Gentiles, with his people. And again, Praise the Lord, all ye Gentiles; and laud him, all ye people. And again, Esaias saith, There shall be a root of Jesse, and he that shall rise to reign over the Gentiles; in him shall the Gentiles trust. Now the God of hope fill you with all joy and peace in believing, that ye may abound in hope, through the power of the Holy Ghost.

THE GOSPEL. St. Luke xxi. 25

And there shall be signs in the sun, and in the moon, and in the stars; and upon the earth distress of nations, with perplexity; the sea and the waves roaring; men's hearts failing them for fear, and for looking after those things which are coming on the earth: for the powers of heaven shall be shaken. And then shall they see the Son of man coming in a cloud with power and great glory. And when these things begin to come to pass, then look up, and lift up your heads; for your redemption draweth nigh. And he spake to them a parable; Behold the fig tree, and all the trees; when they now shoot forth, ye see and know of your own selves that summer is now nigh at hand. So likewise ye, when ye see these things come to pass, know ye that the kingdom of God is nigh at hand. Verily I say unto

God it is desirable to use the best material and to avoid all display and needless expense.

The subject of printing for parochial purposes, under which may be grouped such work as is called for in the ordinary activities of the modern parish, will be considered in another paper.



AN ENGLISH CHARTERHOUSE

By The Rev. E. Hermitage Day

✓

OF the many ruins of religious houses in England, those which belonged to the monks of the Carthusian order are not the least interesting, though perhaps the least picturesque. There are few of them, they are small, and in remote places. But they deserve close study, since they express in their architecture the characteristics of the remarkable order which gave them being.

The first monks were hermits or solitaries, like those of the Egyptian and Nitrian deserts in the third and subsequent centuries. They found it necessary to gather into communities for mutual aid and protection: and when St. Benedict, the father of Western monasticism, formulated his rule the cenobitic life became the rule for almost all monks, and the eremitic life the exception. The Carthusian order is one which attempts to combine something of the monastic life in community with something of the solitary life. It is not missionary and active, but purely contemplative. It does not represent an arrested development from the eremitic to the cenobitic stage, but it was an altogether new departure, a deliberate attempt at combination. It demands from those professed in it a degree of renunciation unparalleled in any other order. And it is able to make the proud boast that it has never been in need of reform, *Nunquam deformata, nunquam reformata*.

Tradition ascribes its foundation to the conversion of St. Bruno by a miracle which transformed him from a somewhat worldly cleric into an austere ascetic. He left his rich preferments in Paris and turned himself to solitude, leaving with six companions the cathedral in which he held a canonry, for the wild valley of the Chartreuse, near Grenoble. There, in a life of intense austerity, he prepared himself for the judgment of God. Soon he was joined by

others, who came to share his ascetic devotion. Their life shaped itself into a definite rule, the Chartreuse became the mother house of an order. Large it could never be, for it made demands upon human nature which few were able to satisfy. But it spread, and in England at the time of the dissolution of the religious houses there were eight priories following St. Bruno's rule. The London Charterhouse, with which we may perhaps deal in a future article, bore the brunt of Henry VIII's first attack upon the religious houses, and its monks suffered torture and death with heroic fortitude. Some remains exist of charterhouses at Coventry, Sheen, and Beauvale. At Witham, in Somerset, there is the chapel of the lay brethren of the Witham Charterhouse, now used as the parish church, and we may well look with reverence on the plain little church with its roof vaulted in stone which St. Hugh, afterwards Bishop of Lincoln, built while he was prior of Witham. Close at hand is the great pigeon house of the priory. At Hinton Charterhouse, in the same country, the chapterhouse remains, with some fragments of the conventual buildings. Axholme, or Epworth, has entirely disappeared. But at Mount Grace, not far from Northallerton, in Yorkshire, the Carthusian mode of life may be clearly traced, in buildings which are wonderfully preserved.

It is necessary to the understanding of the buildings to have some general idea of the Carthusian rule. The monks rise at midnight, or a little before, to recite the office of Matins, which occupies them from two to three hours. From prime to sext, that is for about four hours, from six in the morning to ten, they are engaged in devotion, including the choir offices, Mass, and meditation. Vespers are sung at a quarter to three, and compline at six. Matins, Mass, and vespers are the only services



MOUNT GRACE PRIORY

which the Carthusians attend in their conventual church, the rest of the offices being said in their cells. Here also their manual work is performed, in the little garden attached to each cell, or in the workshop which forms part of it. Only on Sundays and greater feasts are their meals taken in the refectory, at other times in their cells. Once a week a walk is permitted outside the enclosure of the monastery. Study has always been a feature of the order, and the manual work in which they find necessary exercise is of a simple kind, such as carpentry or woodchopping, never agriculture, in which other orders are expert.

This unique rule, combining the eremitic and the cenobitic lives, has had its influence on the planning of Carthusian houses, which are quite different from those of other orders. Each order has manifested its spirit in its buildings. The first Cistercians were forbidden to build sumptuously, and their first churches are plain and severe. In later days their decline in fervour is shown clearly in the more elaborate

buildings which they raised. The Cluniacs, who were devoted to a splendid ceremonial, were from the first builders of great and ornate churches. The Carthusians were loyal to their first principles: and such a church as that of the Certosa at Pavia is an exceptional contradiction of the spirit of the order.

At Mount Grace the very walls speak of the austerity of the order. They are built of stones of great size, as will be seen from the illustrations which accompany this article; there is little ornament of any kind. It is a house evidently planned to meet only the barest needs; it lacks everything that makes the glorious ruins of St. Mary's, York, or Rievaulx, or many another, of infinite attractiveness not only to artist and the expert antiquary, but even to the visitor.

Entering at the main gate of the priory, there faces us a little church, of which the choir is far longer than the nave, telling of the chief use of the church, the recitation of the choir office by the monks themselves, who did not desire to attract the outside world



MOUNT GRACE PRIORY

to their services. It has no ornament, save a well-proportioned tower, which is nevertheless so small that the arches which lead from nave to choir are but six feet across. There are no aisles, for the Carthusian rite did not contemplate processions. The monks entered from their cloister by a plain, unmoulded doorway; the prior could look down into the church from a window set high in the transept, which opened from his lodging.

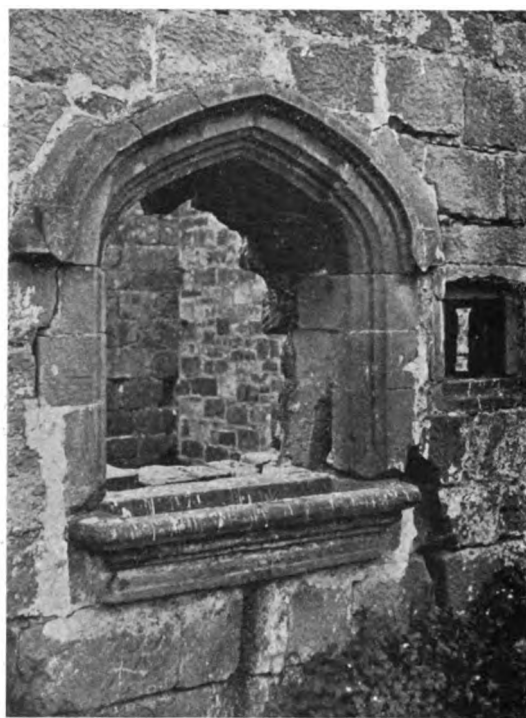
But it is when we enter the cloister garth of Mount Grace that we realise how different the Carthusian plan is from that of other orders. The cloister garth is of vast extent, far larger than that of Fountains or Rievaulx or many an abbey which had a far larger number of monks. And yet there are no large buildings abutting on it, no stately refectory or calefactory or chapterhouse with its finely vaulted roof. And the remains of the cloister walk show that it was here contracted to the dimensions of a mere passageway, by which the brethren might pass between their cells and

the church. For the Carthusians had no need of a large cloister. In other orders the cloister was the place of resort, there the monks had their little wooden carrels, studies where they might read or write, there the novices were taught and the song-school held. But to the Carthusians, whose community life was reduced to the smallest factor, a large cloister would have been altogether superfluous. There is a little lavatory in the cloister at Mount Grace, small indeed in comparison with those which we may see at Gloucester or Worcester, and that is the sole trace of the cloister uses which prevailed elsewhere, reminding us that the brethren used the refectory but seldom.

The great extent of the cloister is explained when we enter one of the ruined cells, through the low-browed archway from the cloister alley. We see then that the cloister frontage had to provide not only for the front of the cells, but for parts of the gardens attached to them. Each of the fathers had a cell to himself, and the cell



DOORWAY OF A CELL



LAVATORY IN THE CLOISTER

was a separate house of two stories. It stood in an enclosure, of which the cell occupied roughly one fourth. Around the great court of Mount Grace Priory there are a dozen or fourteen cells. Beside the doorway opening from the cloister there is a hatch, turned at right angles in the thickness of the wall, and opening in the inner jamb of the doorway, and a rebate on the outer side shows that it was formerly closed at will by a wooden shutter. Through this hatch the daily pittance was passed by a serving-brother, to the monk within whose face he did not see. Nothing brings home to us the solitude of the Carthusian more vividly than this.

Not all the cells are perfect, or nearly so, but each one furnishes some detail, and by a comparison of them we may easily reconstruct in our minds the arrangement of the typical cell. Here is a niche, where the lantern was placed which lighted the father through the dark cloister as he returned from the night office in the church. In another niche was a faucet, fed by the stream which splashes down now idly from the hill beyond, and oozes through the ruined court, by the fountain in the midst.

In this cell we trace the foundation of the newell stair, by which the monk ascended to the upper floor, where he slept, and

ENTRANCE TO A CELL SHOWING THE
SERVING HATCH



INTERIOR OF A CELL

where his little oratory was arranged. This plot among the ruined walls was the garden, where he cultivated the vegetables which formed the staple of his diet, for in the Carthusian order meat was never taken; these pavements show where his appointed space of manual work was passed.

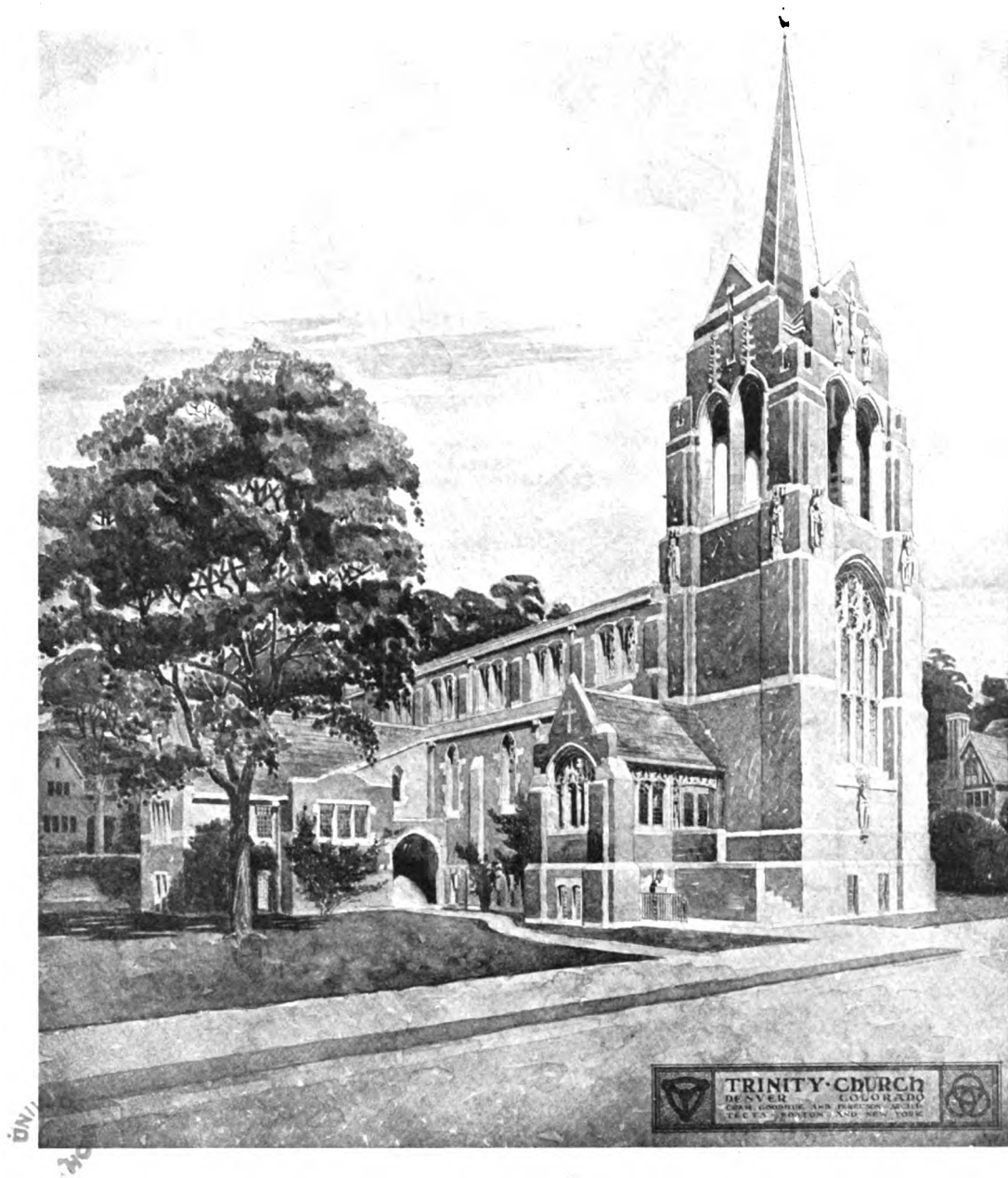
In the later middle ages the fervour of the monastic orders declined, though there were in reality few of those scandals which the visitors appointed by Henry VIII were sent to discover, and, not discovering, duly reported as if they had. But the Carthusians remained faithful to their ideals. They produced scholars, and Mount Grace had its writers who contributed to that body of mystical literature which was so wonderful a feature of the fourteenth century in England. When the storm broke, the Carthusians were true to their order. They were not then unpopular with their neighbours, as other orders had become through their acquisitiveness, which set them at variance with an age of expanding com-

merce and agricultural progress. The fathers of Mount Grace were well beloved, and their learning respected, and the men of the dales were sorry indeed to see their house dissolved.

Here, in the great court, and surrounded by the ruined cells, tenantless now for four centuries, we recall the spiritual contests of which these walls have been the silent witness, the prayer which for centuries welled up to the Throne from men vowed to solitude and austere devotion. Our own age, impatient though it be of cloistered virtue and of the contemplative life, is yet coming to see that in every century the call to such a life comes to a few, and that they are right in desiring to respond to it. The life of the contemplative monk is not without its value for the Church at large. And we realise that whether a man spend himself in active work or in solitary striving, he does not live in vain if he hears and obeys the command of God, whispered in silence in the secret places of his soul.



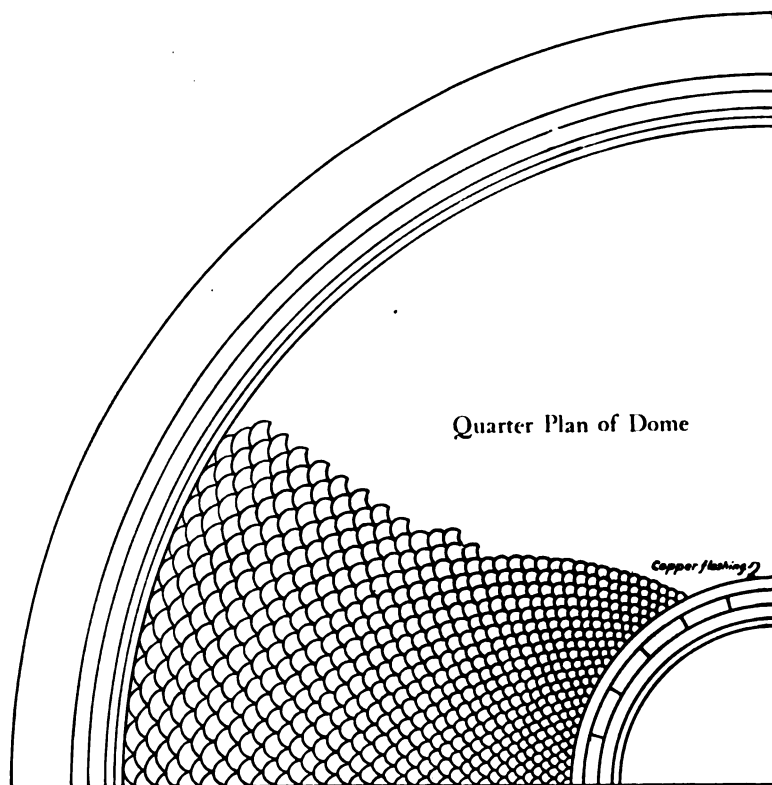
A WINDOW DESIGNED AND
EXECUTED BY PAUL WOODROFFE



TRINITY CHURCH, DENVER. CRAM,
GOODHUE & FERGUSON, ARCHITECTS

Diagrams Illustrating a Part of the Detail of Roof of the New National Museum Building, Washington, D. C.

Bernard R. Green, Superintendent of Construction



15 courses 1" thick 15 courses $\frac{3}{4}$ " thick 12 courses $\frac{1}{2}$ " thick

THE accompanying diagrams, taken from the drawings of Messrs. Hornblower & Marshall, Architects, indicate the method of applying the Slates to the Dome; but a cursory description is interesting.

As will be noted, the Slates vary in length from thirty-five inches to about fourteen inches; in width from twenty-four inches to about eight inches; and in thickness from one inch at the

base to one half inch at the Collar.

Each Slate is cut with a fish-scale butt so that, as laid upon the Dome, curves converging toward the Collar are formed.

The Collar is made up in sections which form a well-designed moulding, with each section firmly anchored into the concrete body of the Dome.

The joints of the sections are so finely finished as to

Showing shape of Slates throughout. They vary from 35" x 24" x 1" thick to about 14" x 8" x $\frac{1}{2}$ " thick, in courses as shown in above diagram. Each course is made to template, having sawed edges, tapering sides, and bevelled from weather line to head; the backs being honed.

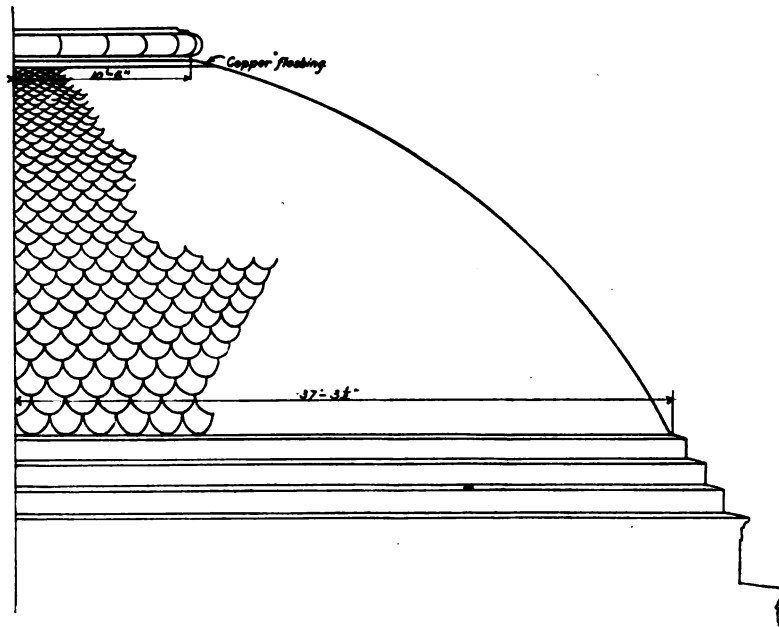
Special care was used in placing the fastener holes to cover the insertions of metal in the concrete shell.

Christian Art

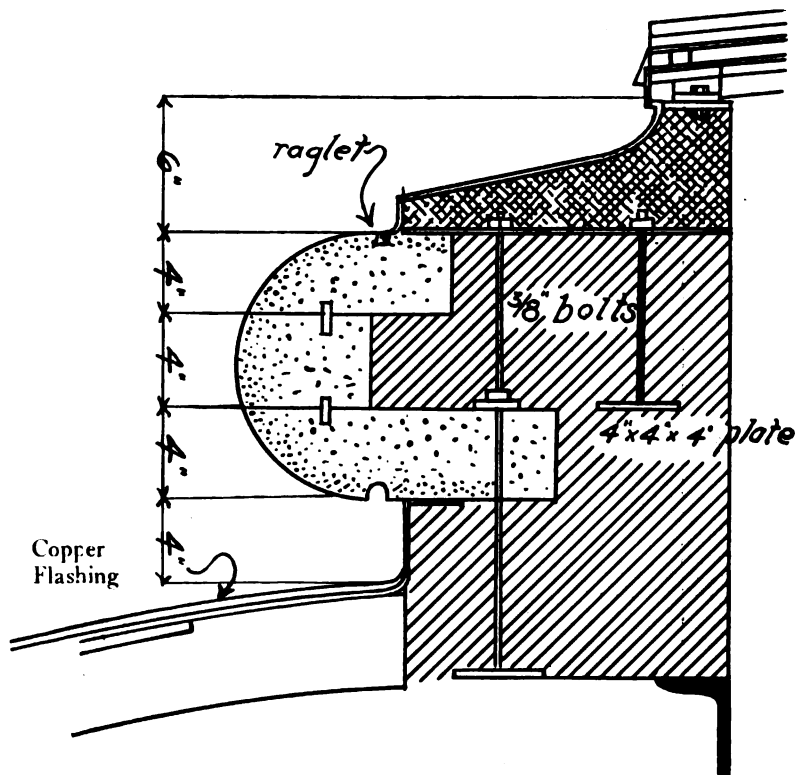
be unobservable at a slight distance, thus giving the effect of a one-piece collar, which is made of the same unfading Green Slate as the Dome Slates themselves.

The Mansards, of which there are some twenty thousand square feet, are also being laid with the same Slate, part being three eighths inch in thickness and part five eighths inch.

It is to be regretted that,



PART ELEVATION OF DOME



DETAIL OF MOULDING AROUND EYE OF DOME

at the time of going to press, a picture of the Building was not obtainable; as the lines express great dignity and a careful study of harmonious distances — particularly as applicable to an edifice of such magnitude.

These Slates are furnished by the Mathews Slate Company of Boston, and indicate the success with which they carry out the exacting and intricate details of architects' requirements.

Grueby Tiles

FOR

Pavements for Churches,
Terraces, Walks, Corridors

Floors of dark red unglazed
Grueby Tiles combined with
glazed and half glazed tiles
are practical, permanent, and
offer endless opportunity for
colour and design.

Sketches and samples submitted on appli-
cation.



Grueby Faience Co.

R and First Streets
Boston, Massachusetts



Carved
Ecclesiastical Furniture

DESIGNED CORRECTLY
FINELY EXECUTED

¶ Competent judges of ecclesiastical design, those who have made a study of the different periods of Gothic and other styles of religious architecture, consider the furniture and carvings designed by us and executed in our shops, to be the finest examples of this kind of work in America.

¶ We are specialists in all the styles of religious architecture. Our department of Ecclesiastical Design will submit sketches of whatever you require without charge.

¶ Estimates furnished on

PEWS	CLERGY STALLS	ROOD SCREENS
CHOIR STALLS	CREDENCE SHELVES	ALTAR RAILS
ALTARS	RELIGIOUS STATUARY	PULPITS
PRUE DIEUX	ROOD BEAMS	FONTS, etc.

American Scating Company
Designers and Builders of Church Furniture

CHICAGO	NEW YORK
90 Wabash Ave.	19 W. Eighteenth St.
BOSTON	PHILADELPHIA
70 Franklin St.	1235 Arch St.
Shops: Manitowoc, Wis.	

Stained Glass Windows



Treated in the Incomparable
English Antique Style



Mayer & Co. of Munich
and London
47 Barclay Street, New York

We invite correspondence concerning proposed Memorial Windows



The Lamp

An Anglo-Roman Monthly advocating
Reunion with the Apostolic See

Subscription, \$1.00 a year. To the Clergy and Seminarians
50 cents. Foreign Subscribers, 4/6; Clergy, 2/6. Sample
copies, 10 cents and 6d.

Rose Leaves, Published by the Rosary League
of Our Lady of the Atonement, is the only Magazine in the
Anglican Communion devoted to extending the honour of
the Mother of God. Per year 50 cents. Foreign, 2s. Sample
copies 5 cents and 3d

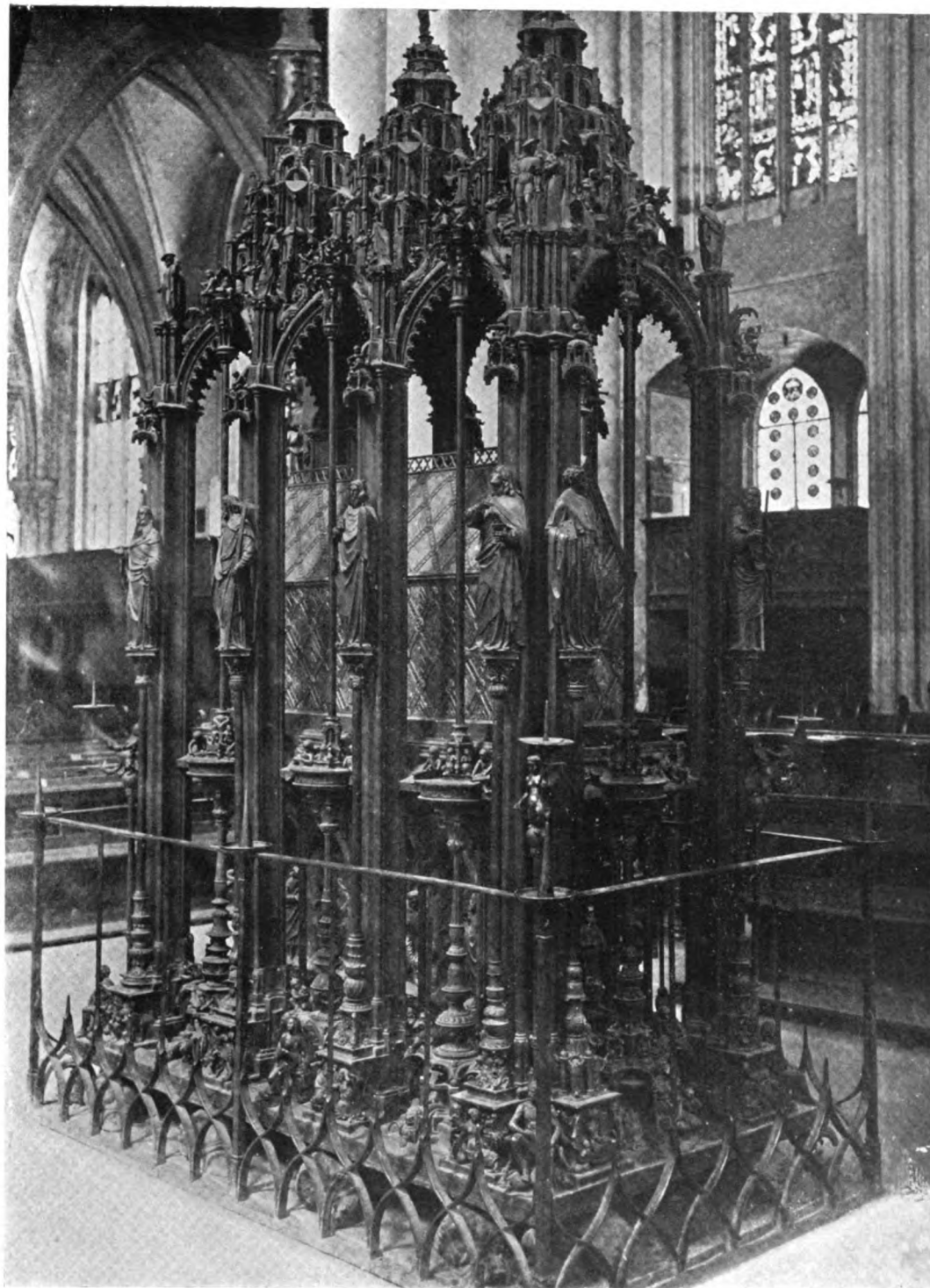
LATELY PUBLISHED

The Prince of the Apostles. A Study. By
Rev. Father PAUL, S.A., Editor of "The Lamp," and Rev.
SPENCER JONES, M.A., author of "England and the
Holy See," a book every Churchman interested in Church
Unity should read. Price, Cloth, 5s.; Paper, 3s.

The Lamp Publishing Co., Garrison, N. Y., U. S. A.

English Agents for all of the above publications:

THE BOSWELL PRINTING AND PUBLISHING CO.
No. 91, Temple-chambers, E. C.



THE SHRINE OF ST. SEBALD AT NUREMBERG

Christian Art

Volume Three

August, 1908

Number Five

ST. FRANCIS OF ASSISI AND HIS INFLUENCE ON CHURCH BUILDING AND DECORATION

By William Laurel Harris

IN giving this short account of the life of St. Francis and the force of his influence on the fine arts, my aim is to set down in orderly fashion certain fundamental ideas which suggest themselves to a decorative artist. For the facts of the life of St. Francis I am indebted to the writings of M. Paul Sabatier, and the very Rev. J. Prendergast, O.F.M. In the restricted space at my disposal it is impossible to give an adequate idea of the influence of St. Francis on the life of his contemporaries and immediate successors, but it may be possible to indicate in outline something of its effect upon art. Here his influence was radical and more easily described, for in changing current thought and popular ambition, he revolutionised the very spirit that animated the artists.

The latter part of the twelfth century, when St. Francis was born, presented for his youth and early manhood an environment in which popular ideals were low and corruption flourished openly. It was a time when men grappled for success, for the most part either in mercantile pursuits or as professional warriors. The two classes waged continual warfare among themselves and on each other. It was preeminently an age of violence.

Inside the towns intestinal plots were hatched periodically, and as often there were massacres, either of conspirators or

of their enemies. Alternate with internal feuds, ferocious and bloody, were the contests between the neighbouring towns, in which each was forced to fight for its own identity. Even in the chronicles written in the monasteries during this barbarous period we are shocked to find the largest place taken up with accounts of periodical expeditions of one city against another, or of riots and bloodshed at home. Such a condition of continual strife had for its inevitable result an exhaustion of force and a preoccupation of men's minds with ideas of brutality.

The art of the period reflected these general characteristics. In form it preserved, in a decrepit old age, the rude archaic character of its childhood, and in matter it generally failed to rise above the brutality of the age. Inasmuch as no one demanded of art anything more than a purely conventional representation of religious motives, all personal conceptions and individual research were alike repugnant to the taste of the time. Imagination seemed to be dead. Many of the decorations that remain show the greatest ignorance of proportion, a thorough contempt for truth, and even an intense dislike for beauty. Bright colours were employed, but in a coarse way. There was little sense of form or of a properly studied refinement of expression in gesture. The

Copyright, 1908, by Richard G. Badger. All rights reserved

representations of saints and prophets were but rigid effigies. Crucifixions became revolting and martyrdoms ghastly, for both were pictured with a sort of savage thoughtlessness. Our Lord himself, in an art exclusively religious, appeared but as the central figure in a stereotyped arrangement of bloody scenes. Indeed, He was often represented as wild and ferocious in personal aspect. In general a morbid obsession by the apocryphal motives of horror and fear was the foundation of church decoration.

The prevailing anarchy of political and social institutions was indeed a positive and dominant force, and it existed by reason of the lack of the very quality which St. Francis supremely represented,—Christian love and sympathy. That Christianity might have an immediate application in present life was a conception that sorely needed a champion in days when religion was for the most part supposed to consist in a prolonged contemplation of hell.

Yet even at such a time there were spontaneous reactions toward a better condition of things. Already there were symptoms of political purification and of civic identity. Again and again it seemed that Italy might regain a sense of unity in a real brotherhood of cities. But the intense rivalries of the very cities which needed that unity the most, effectually prevented its realisation. The dawn proved to be false.

Continual bloodshed, however, was not able to wholly drown the higher life of Italy. At just this time the power of a partially regenerated clergy was great enough to make an effective stand against the overbearing force of the empire Roman in name but German in fact. A natural and legitimate result of this renewed sense of identity and of material importance in the church was a demand for some more impressive manifestations in visible form. A new life demanded a new art.

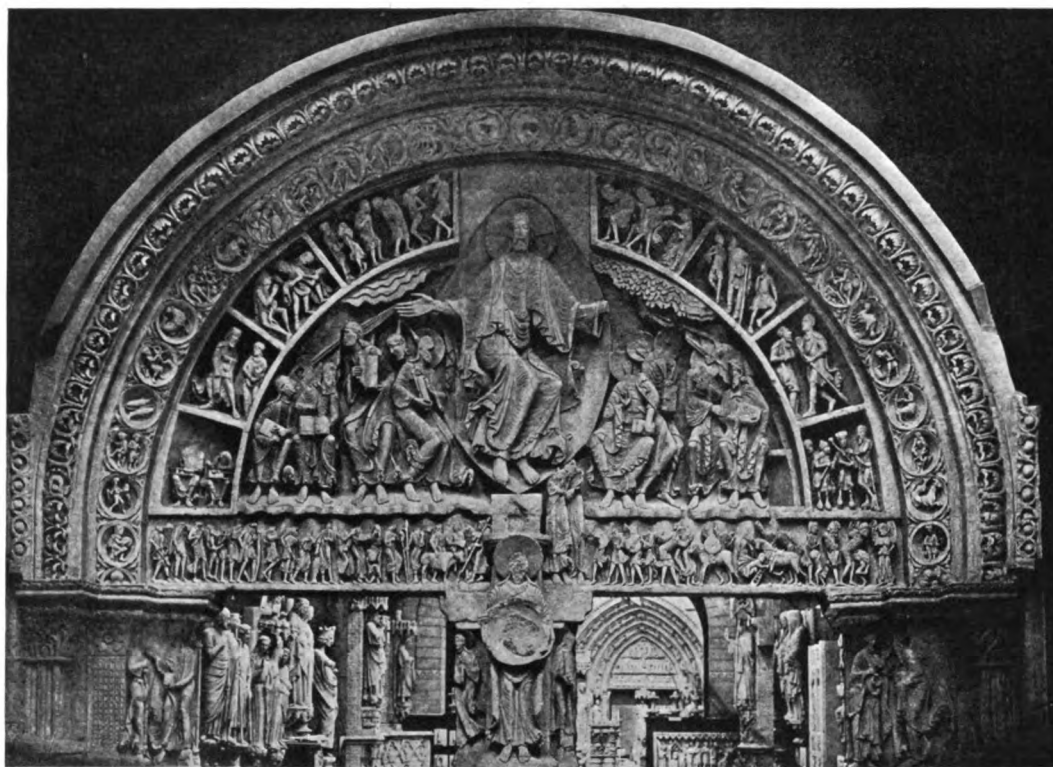
Italy, relatively poor, for once, in native artists, turned to the most likely source of inspiration and instruction,—the Eastern Church. For eight hundred years By-

zantium had preserved a continuous tradition of church building, pure and consistent, although consciously archaic, even to the extent of being somewhat anachronistic. Certainly the Byzantine tradition found little enough congenial setting in Italy, except in Venice and Ravenna, where the oriental flavor was quite other than fortuitous. But for a time there was a constant influx of Byzantine work, until finally the artists themselves came in some number and established workshops in Italy.

Important as is this chapter of history to the student of art, it must finally be judged to have been relatively a record of ineffectual things. The Byzantine period of Christian art in Italy was an artificial period. The endeavours of the worthy ecclesiastics who encouraged it were laudable in motive but ill advised in method. Such an art could not reach the people. It was academic; it required a special training and bent of mind to accept the formulæ of Constantinople as representing the awakening aspirations of Italy. Yet it served to prepare the way for the outburst of fresh life which was to follow the teaching of St. Francis. There was needed only the impulse of some great spirit filled with tenderness and devotion, to fire the imagination of rich and poor alike, uniting all in the bonds of a love which should compel a common expression.

Ripe as was the need, and conscious as well, yet at no time had such a realisation seemed more impossible than in Italy at the beginning of the thirteenth century. The cities were still divided. The country districts were depopulated by perpetual warfare, the constant menace of which made it impossible to cultivate the ground except in the narrow circles protected by the garrisoned towns. Sieges had ended in atrocities and famines in pestilence. Yet such a civilisation as this was capable of being the background of a revived church and of a vitalised art.

St. Francis was born at Assisi toward the end of the twelfth century. His father was a wealthy merchant, Pietro Bernardino, and his mother, Pica, was of the



PORTAL AT VEZELAY, TWELFTH CENTURY, SHOWING THE EFFECT OF BYZANTINE TRADITION

illustrious family of Bourlemont. The little future saint was baptised John, but his father, upon returning from a business trip to southern France, where he seems to have conceived a great admiration for French civilisation, caused him to be rechristened Francis. Slight as was this circumstance, its significance for us is not small. It was just at this time that French Gothic art was taking its first great initial steps. The first stained glass in Europe was just being made in France, curiously enough, by Byzantine workmen brought from Constantinople for the purpose.

France was indeed a light to the Italy of the twelfth century, and it was no unworthy tribute to that light to give to the little Giovanni the name which was to be the great light of Italy for centuries.

The young Francis, however, in childhood, youth, and early manhood, gave no evidences of precocious piety beyond a general amiability of temper. St. Bonaventura testifies that he was always distinguished by a gay and joyful tempera-

ment which made him a universal favorite. Employed by his father in the business of a cloth merchant he developed a great aptitude for trade, but always he seems to have given himself unreservedly to the amusements and gaieties of the age. Indeed he gained a certain notoriety for his youthful follies, and this, in a setting of mercantile covetousness, certainly gave little promise of sainthood.

Wholly unconscious as he was of the great work before him he still had premonition, in a certain impulsive kindness of heart, of his future character. It is related of him that he was one day walking alone outside his native town, when he met a man once rich but now clad in rags and reduced to the greatest distress. In compassion for the unfortunate man, he took off his own clothes and gave them to him.

The following night, in a dream, Francis saw a spacious palace filled with rich armour all marked with the sign of the cross. Astonished at the sight he asked for whom all this was prepared, and a voice replied, "For you, Francis, and your



ST. FRANCIS AND "OUR LADY POVERTY" BY
GIOTTO. LOWER CHURCH AT ASSISI

soldiers." When he awoke he concluded that the dream had given promise of some great earthly prosperity which he was to obtain through the profession of arms. Acting on this suggestion he furnished himself with arms, servants, and horses, and set out for Apulia, with the blessing of his father and the good wishes of his entire family. At Apulia he intended to join Granthier de Brienne, but such a series of accidents and discouragements overtook the prospective warrior that he returned to his home in Assisi.

Here begins a second period in the life of the saint. True, he still kept up his old associations and friendships, but his taste for noisy revels was gone. Often he was lost in periods of profound contemplation.

Could we know the intimate workings of the soul of Francis through the years of this period, the spiritual struggles and awakenings which were in progress, often far below the surface, we should have a revelation of the most profound operations of the Divine Spirit. As it is we can dimly conjecture the steps of the process. Fortunately we have the complete witness of results to which we can point. But before the period of results there was the period of preparation which required almost half a lifetime. If he was, in those years, overcoming his own ideas and environment, he was gaining a knowledge of the actual world which he was to serve, but in a ministry as yet unrevealed.

He was still dreaming of military honours

and the spectacular glories of chivalry when, in 1204, he was taken violently ill. For long weeks he was face to face with death. Upon recovering from his illness he was one day praying in the chapel of St. Peter Damian, when he heard a voice saying, "Go, Francis, and restore my house, which is falling." Naïvely he supposed that the church in which he was then praying was the house meant. Overlooking the broader significance of his commission, he went at once to his father for money to repair the little chapel. His father, with characteristic worldly wisdom, not only told him that he did not consider it a sound business venture, but proceeded to disown a son capable of such folly!

Then came the final renunciation by Francis of all earthly possession. "Henceforth," says Leo XIII, "amidst the effeminacy and fastidiousness of the time, he is seen to go about careless and roughly clad, begging his food from door to door, not only enduring what is generally deemed hard to bear—the senseless ridicule of the crowd—but even to welcome it with a wondrous joy."

Thus begging his daily bread he was still a worker, for with his own hands he



ST. FRANCIS BEFORE POPE HONORIUS III,
GIOTTO, UPPER CHURCH AT ASSISI

repaired the chapel of St. Peter Damian. This was the first of that great revival of church architecture which spread all over Italy and gave us Italian Gothic.

It was not primarily as a church builder in the material sense, however, that St. Francis was to achieve his peculiar glory. The magnitude of his lifework was not made plain until after his first journey to Rome, and the final establishment of his order upon a recognised basis of sanction. With his disciples he had walked from Umbria to Rome to lay his cause before the Holy Father. Innocent III, however, was not immediately cordial to the saint to be. Possibly from a lack of perception, possibly from policy, he received Francis coldly. At length in a dream Innocent saw the great church of St. John Lateran sustained by St. Francis, whose strength alone prevented its tottering walls from falling. So it became evident that the poor man of Assisi had a mission to perform.

It is not within the province of this paper to further trace the history of St. Francis in detail, nor to record the circumstances of the upbuilding of his order. Rather we



ANNUNCIATION, BY FRA ANGELICO

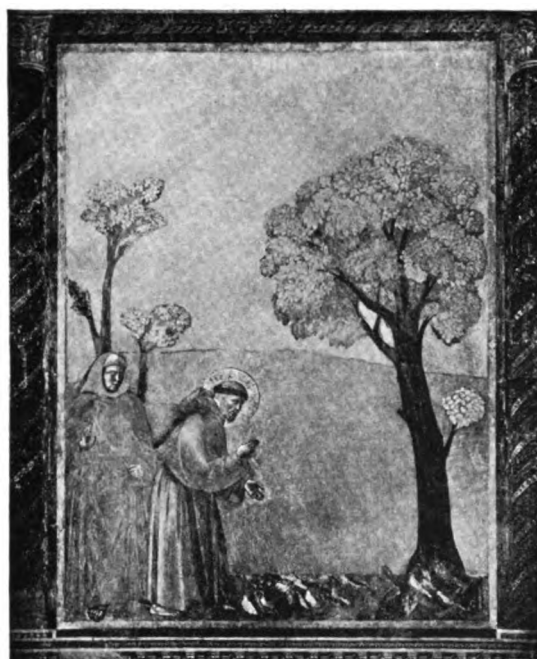
must confine ourselves to a statement of the peculiar aspects of his life, character, and teaching, which made him the power that he was in the first great flowering of Italian religious art. If in the body of the church he stood, and always will stand, as a living monument of great things accomplished without either business shrewdness or military power, but by the might of a holy love, he stands equally high in the world of art, not as an artist, but as something higher still,—as an evangelist to prepare the souls of men for noble realisations. In this sense, indeed, he was an artist, a great naturalistic poet, who by his love for all things rejuvenated the spiritual life of Italy.

In the discussion of art we are continually forced back to the inevitable relation between art and the world of natural facts. The history of art is the history of a series of returns to nature. But the spirit of the return is what gives character to the individual expression. In this there is infinite variety. It was the function of St. Francis to inspire with impassioned poetry and a wealth of spiritual impulse an artistic expression previously restricted by the hard formulæ of a monastic tradition. He revolted against the idea that this world was anything but a heaven. Heaven was in his own soul and all nature appeared to him through the poetical alembic of his own serene consciousness.

There have been saints, who, in the awful solitude of deserts, have wished to avoid even the sound of singing birds. But



THE BODY OF ST. FRANCIS TRANSPORTED TO THE CHURCH OF ST. DAMIAN. GIOTTO
UPPER CHURCH, ASSISI



ST. FRANCIS AND THE BIRDS, GIOTTO
UPPER CHURCH, ASSISI

St. Francis, filled with divine love, said of the little birds, "They are my sisters." At another time, walking by the lagunes of Venice, he heard a number of birds singing among the rushes. Immediately he said to his companions: "Our brothers the birds have begun to praise their Creator. Come, let us also praise God by chanting the Divine Office."

The diffused light of life, shed abroad upon all things, inspired and moved him. From the great sun in heaven to the smallest creature on earth, everything breathed in his ear a living voice, the voice of beings that live and suffer and die, and in their life and death have a part in a divine work. In his canticle of the sun he wrote:

"Praised be my Lord God with all his creatures, and especially our brother the sun, who brings us the day and brings us the light; fair is he and shines with a very great splendour. Praised be my Lord for one sister the moon, and for the stars, which he has set, clear and lovely, in heaven."*

And so the canticle continues to speak in a similar vein of our brother the wind, the clouds, the water, the fire, the earth,— and — "Praised be my Lord for our sister,

* Translation by Matthew Arnold.

the death of this body, from which no man escapeth."

It was no sentimental affectation which prompted these expressions, and many others like them, but a profound love. Love, as the saint himself tells us, so transformed his heart that he saw all God's creatures as so many steps to raise his mind to God. Nor was it merely a love of adoration: it implied service as well. The universe presented itself to him peopled with the loving and obedient children of the loving Father, among whom the law of mutual helpfulness in complete devotion was the law of life.

In life St. Francis was the complete embodiment of his own faith and teaching. Thus was he able to lead a revolution in thought. From him there flowed a stream of power which was to nourish the most beautiful and significant developments of the centuries that followed him. From being a country of grasping, sensual, and brutal men, Italy became the home of spiritual and artistic refinement.

Nations are neither built nor reformed in a day. Indeed we can never say with assurance that St. Francis reformed Italy. Like all the prophets of righteousness, either of love or terror, Dante and Savonarola, he was a leaven which worked through the entire mass of society, but making his lasting impression upon individuals. His influence was perceptible in his own day, but it was after his death that a new art blossomed, as it were, in his footsteps.

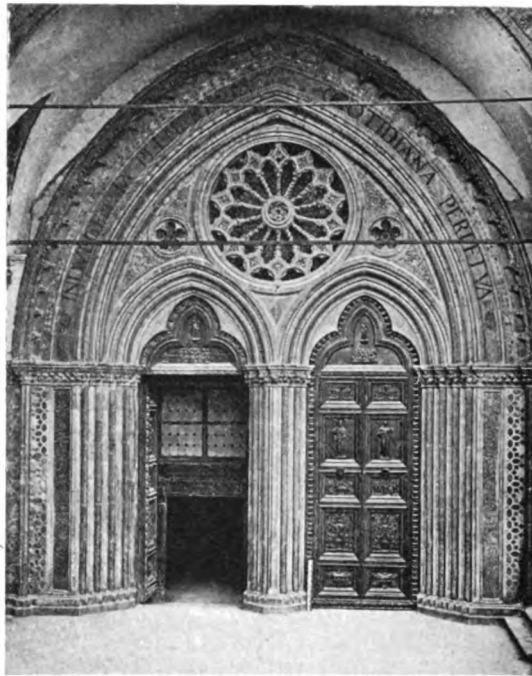
Such an impulse toward a radically new attitude naturally precipitated something of a struggle. It was the eternal contest between naturalism and formality. In this case sentiment was all on the side of innovation, while the formalities of Byzantine tradition grew less and less popular. In Rome, in Tuscany, and in Umbria the struggle, if indeed so inevitable a development could long be called a struggle, went on. The movement towards a new expression had its sudden advances and its occasional and unexpected reactions. But always the enthusiasm of the people for even the most moderate advances towards an art immediately and tangibly com-

prehensible, left no doubt as to the vitality of the new expression. Beginning in the time of Duccio at Sienna, Cosmati at Rome, and Cimabue at Florence, this enthusiasm grew in steady progression until Giotto appeared, with the assurance of a conqueror, to set the stamp of finality in the first great period of Italian art; a period when such a display was possible as that which attended the placing of Cimabue's famous Madonna in Sta. Maria Novella in Florence was certainly a period of genuine revival.

Most naturally and appropriately the life of St. Francis himself became a favourite theme for painters. A subject so thoroughly suffused with life could not long be confined within the narrow limits of a formalised manner, and so the saint of Assisi became in a peculiar sense an opening wedge. In the Franciscan churches at Assisi there appeared some of the noblest creations of pre-Raphaelite art. Almost equal enthusiasm is evoked by Giotto's other great pictures in Santa Croce, in Florence. It was beautifully natural that scenes from the life of the saint himself should thus take their place among the representations of the greater subjects which he had done so much to enliven in the eyes of men.

Art is forever returning to nature, but not always with the peculiarly devotional feeling which was its dominant character in this period. It was a nature illumined by a divine vision which St. Francis had seen, and it was, in varying degree, that same nature and that same vision which gave character to the art he inspired. The end of the thirteenth century was marked by a general thirst for knowledge, but particularly by an ardent desire for a knowledge of nature which could contribute to an expression of the spiritual meaning of material things. Over the door of the artist's guild in Sienna one may still read: "We are they who make manifest to the ignorant the miraculous things done by virtue and in virtue of the Holy Faith."

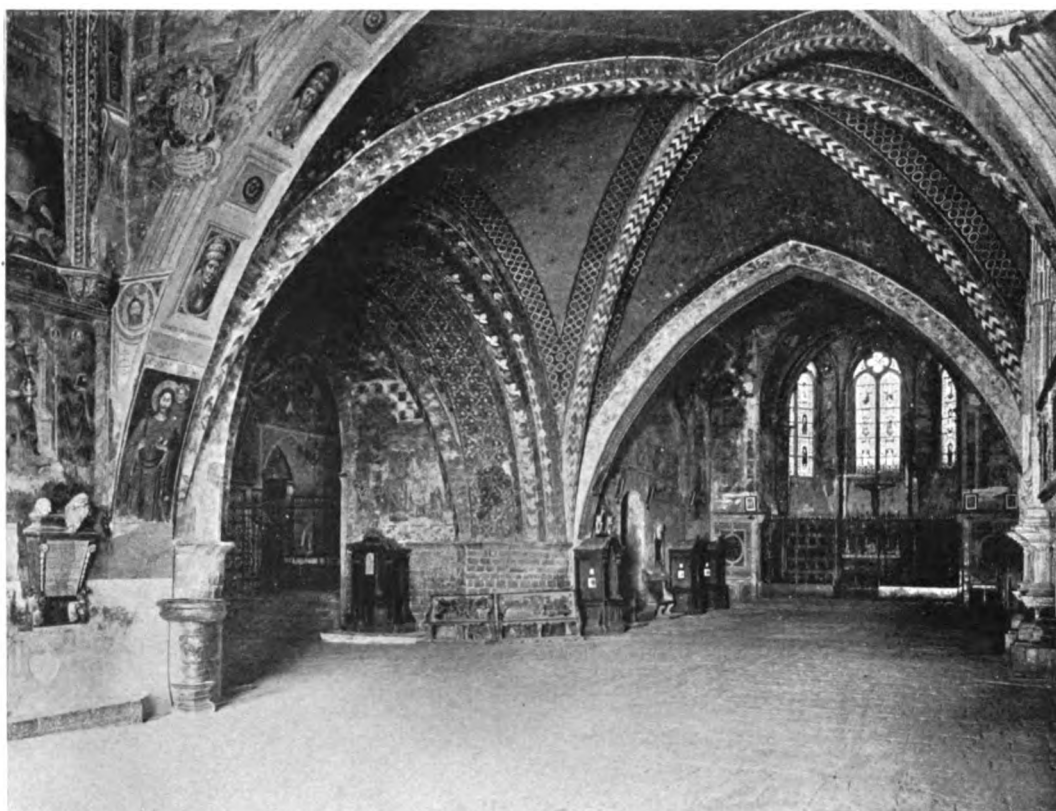
Not only in naturalness was the new art an advance upon the old, but, in some



DOORWAY, LOWER CHURCH, AT ASSISI
DESIGNED BY GIOTTO

respects, in rhetorical character as well. A new sincerity of emotion could be trusted to evolve its own expressions without losing whatever of dignity the older form possessed. The brilliancy of colour, the rhythm of line, the effectiveness of arrangement, in fact all the forgotten qualities of painting so much sought after, were considered only a proper means for addressing the soul and expressing the new found wealth of religious thought. Because of this the fourteenth century paintings of Italy are marked by a great simplicity and directness of composition, and with an infinite charm of personal but repressed expression in the figures. There is a marked indifference to correctness of irrelevant detail, and for useless accessories there is always a supreme contempt. In spite of certain limitations this first flowering of Italian art has preserved for us, by its unity of thought, an incomparable splendour.

Above the quarrels of parties and the political passions of the time was raised the clear and peaceful light of religious art, drawing men always to itself. For always the enthusiasm of the people was on



INTERIOR OF THE LOWER CHURCH AT ASSISI

the increase. Giotto knew a popularity which was at once intense and healthful. From one end of Italy to the other, popes, kings, republics, feudal lords, convents, and municipalities vied with each other for his services. Art became once more an adequate expression of the life of a people. Other names as well,—Giovanni da Milano, Stephano, Giotino, Orcagna, and others, have come to represent not only aspects of artistic development but phases of Italian civilisation.

To the art of the fourteenth and early fifteenth centuries we have habitually paid a reverence for its supremely religious qualities. It has only remained to state the great indebtedness of that art to the saint of Assisi. The power which transcended even the wide limits of his own order and became a perceptible force throughout Christian society was not to be confined in its operations to the single period in which it took its rise. That St. Francis did not become the leader of a movement which should have continued

its beneficent operation in increasing ratio through the unfolding centuries was no fault of his. There were other forces at work which were to gain a temporary ascendancy. If the supreme achievements of Giotto were never reduplicated in the manifold activities of the fifteenth century, there was yet a perfectly unbroken continuation of the Franciscan spirit in Italian art. The high simplicity and unaffected sweetness of the fourteenth century tradition gave way to the developments of mere technique and of pagan motives which were characteristic of the later Renaissance. Still, at the very outset of the later period there was an abundant vitality in the Franciscan motive. The fifteenth century can include among its artists two painters who realised in a high degree the spiritual inspiration and poetical thought of St. Francis. Gentile da Fabriano (1370–1428) and Fra Giovanni da Fiesole, known to his contemporaries and to posterity as Beato Angelico, both possessed an active and candid affection for



Fresco by PERUGINO

nature which was still chastened by a poetic exaltation which gave their work an incomparable grace of unchanging youth.*

Fra Angelico, the younger of the two, is now the better known. At an earlier age Gentile was held in a peculiarly high esteem. Perhaps it is because so much of his work has perished that we think of him, if at all, as a mere name. Yet in his own day, and for a hundred years after, he was the acknowledged master of the school which continued the tradition of the earlier manner. Roger Van der Weyden, a very noted pupil of Jan Van Eyck, called him the most distinguished painter of his period. Said Michael Angelo: "He has a style as gentle as his name." This, from the titan whose own style was at the opposite extreme, bespeaks some charm of quality which commands more than passing respect. Gentile's apprenticeship was served under Allegretto Mezi, a secondary painter, though not wholly without charm.

Taddeo di Bartolo was another youthful

influence. But early in his career Gentile developed for himself a personal style, distinguished by a delicate and careful drawing, and a colour that is delightfully fresh and charming. The examples of this style which have come down to us are lamentably few. His frescoes in Venice and in Rome, which were among his most important works, have been entirely destroyed.

Among existing works, then, the pictures by the Dominican Fra Angelico stand forth as the final flowering of mediæval painting. The spirit of St. Francis had influenced all orders and all classes. Fra Angelico, of whom sweetness is the dominant characteristic, is infinitely more suggestive of St. Francis than of St. Dominic, the austere preacher. But by a happy turn of affairs, it remained for the order of St. Dominic to give the final expression to the Italian tradition of the poetry of the Middle Ages in its continuous succession. It was surely a Franciscan spirit which inspired an art whose dominant sweetness was not only genuine, but was, as well,



RESURRECTION BY FRA ANGELICO

* At the beginning of the 15th century these artists were working side by side in Rome. Gentile was receiving 300 florins a month; Angelico 200. This curious monetary estimate of their value is of interest. It corresponds, perhaps, to their difference in age.



ALTARPIECE IN THE FRANCISCAN CHURCH AT VENICE

exclusive of all other motives. It was peculiarly like the spirit of renunciation in St. Francis, to refuse the archbishopric of Florence, as Fra Angelico is reputed to have done, to kneel on the stone floor of his studio and continue his painting undisturbed, a *nolo episcopari* to be remembered. As if he had admitted to himself his double allegiance, he had a fondness for painting the familiar outlines of St. Francis beside that of his own master, as in the "Coronation of the Virgin," from San Marco.

While Fra Angelico was placidly fulfilling his mission of exalted humility in the cloistral quiet of San Marco, a new spirit was producing a new age. The aspect of the high Renaissance which was

most contradictory to the teachings of St. Francis, was not its humanism nor its intellectual reactions in rationalism, not even its paganism, bad as that was; it was its overwhelming lust for gold and its consequent vulgarity of life and of expression. Religious art, which had been a channel for the noblest expressions of religious revival, was to become a field for open competition in which money and honour were the objectives desired.

In the field of church building the sixteenth century saw a complete revolution. Under the influence of St. Francis there had been a revival of church building but of a sort which was genuine in its expressiveness. Churches were built from

the common materials of the countryside; spiritual and artistic fervour inspired the very stones with beauty. But in the sixteenth century gorgeous marbles and alabasters were brought from the ends of the earth, while gold, silver, and precious stones were used with ostentatious profusion. Magnificence fell a prey to sordid vulgarity, for display crowded out all expression of the essential sacramental character of religious decoration.

Vulgarity was not the only sin of the age against Franciscan Christianity in art. A style of decoration based on richness of display obviously engenders a corresponding sin of dishonesty, for wherever it is impossible to equal the genuine wealth of that display, recourse must be had to imitation. So it came to be that the mass of new initiated finery, which is dishonesty, came to be the rule in church building and decoration. The Church, which had been the greatest patron of art, became the scene of some of its most utter degradations.

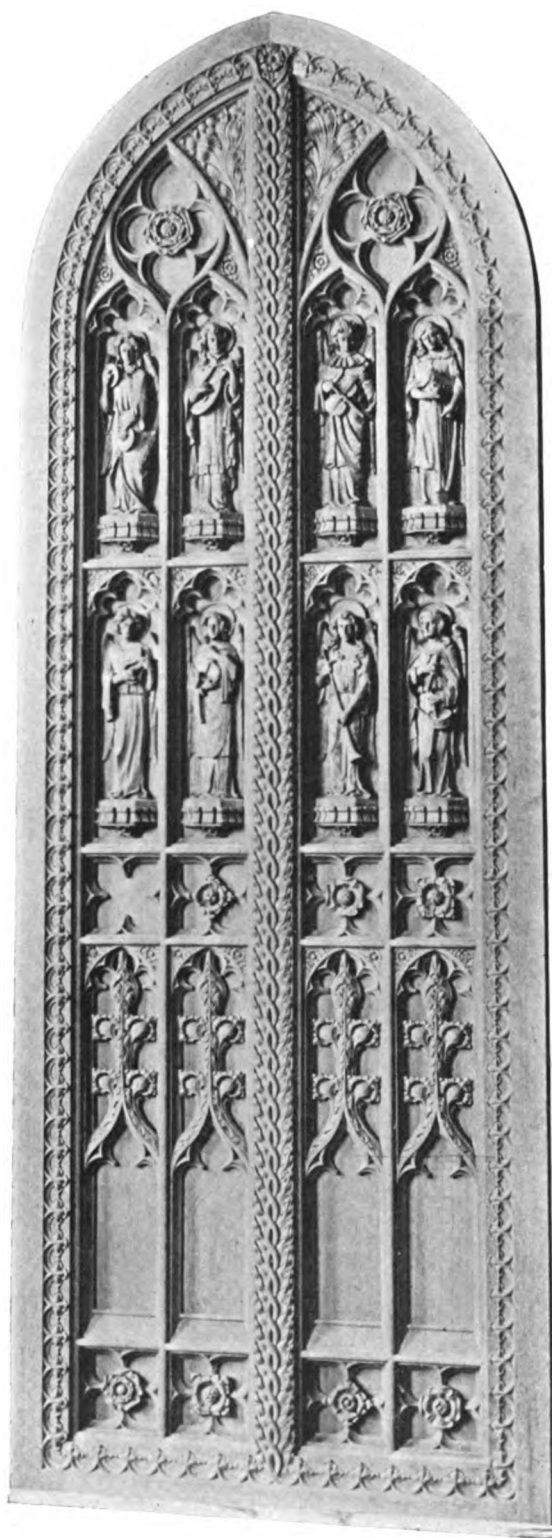
The spirit of St. Francis was strong

enough in his order to survive even the sixteenth century. In missionary countries the traditions took root and bore both flower and fruit. In California the Franciscan missions were outposts of a civilisation which was only to be later disrupted by the inroads of a commercial vandalism. The Franciscans converted a nation of Indians and taught them in churches worthy of the name. The Spanish mission style, indeed, is the one truly organic style of architecture which has ever taken root in American soil. It is a style of extreme distinction, both for its simplicity and its solidity, and may well symbolise the heroic Christian virtues of the men who introduced it.

The spirit of St. Francis is still operative; the struggle against the powers of evil is still going on. In art and in life it is the struggle between honesty and falsehood, between simplicity and ostentation, between true nobility and vulgarity. On the outcome of this struggle hangs the future of American art.



DOORWAY OF THE FRANCISCAN CHURCH
VENICE



DOOR FOR ST. MARK'S CHURCH, PHILADELPHIA
HENRY VAUGHAN, ARCHITECT
IRVING & CASSON, SCULPTORS

✓ PULPITS

By The Rev. P. H. Ditchfield, M.A., F.S.A.

“THE country parson preacheth constantly: the pulpit is his joy and his throne.” So wrote the saintly George Herbert in the early years of the seventeenth century, when pulpits began to multiply in England, and those quaint and curious Jacobean structures arose and astonished the eyes of the rustics unaccustomed to such things. It must not, however, be supposed, although mediæval pulpits are comparatively rare, that, therefore, the duty of preaching was neglected in pre-Reformation times. There is abundant evidence to the contrary. Chaucer’s “poure parson of a town” used certainly to instruct his people.

“He was also a learned man, a clerk
That Chr’ste’s Gospel trewely wolde preche,
His parishens devoutly wolde he teche.
But Christe’s lore and His Apostles twelve
He taughte, but first he followed it himselfe.”

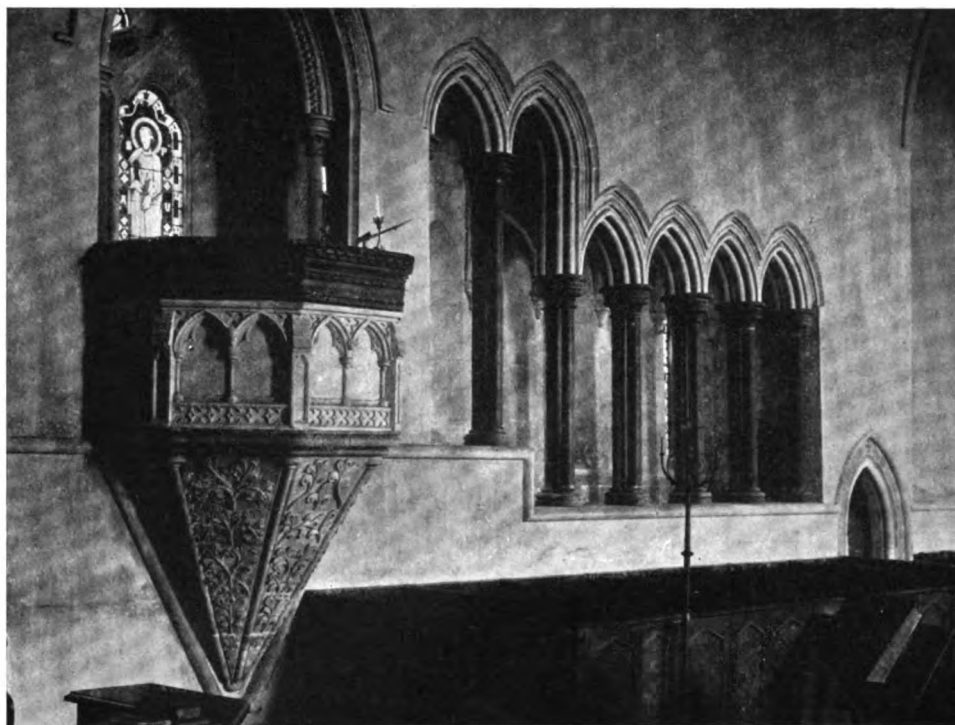
Sermons were, perhaps, not so frequent as they are now. In the thirteenth century every priest was ordered to instruct his people four times a year in the vernacular, explaining the Creed, the Ten Commandments, the evangelical precepts, and other sacred truths. Elsewhere we find orders issued for this to be done every Sunday and holiday. Moreover, books were issued for the guidance of the preachers, and at visitations the sidesmen or synod’smen were asked whether their clergyman gave them proper instruction, and some amusing answers were received, showing that the rustic of the fifteenth century was not unlike his modern descendant in posing as a severe critic of his rector’s sermons. Piers Ploughman also, in 1315, tells of preaching in a pulpit when he sings:

“He is an heretick
And yvele byleveth
And precheth it in pulpit
To blinded the people.”

But we are concerned more with the

parson’s “joy and throne,” as Herbert calls the pulpit, rather than with his discourses. An article has already appeared in this magazine describing the ambos, or ambones, which were the earliest pulpits. Where there was no ambo the priest probably preached from the steps of the altar. That must have been the usual practise of the English Church prior to the erection of roodlofts and screens. Indeed it is doubtful whether ambos were universally used for preaching. The rising steps of the altar seems to have been the usual place for the delivery of sermons. Valerius shows that this was the custom in France till the time of Childebert. St. Augustine states that he was accustomed to preach from the exedra or apse of the church. Chrysostom, “the golden mouthed,” on the other hand, is stated by Socrates and Sozomen to have preached from the ambo for the convenience of the multitude that assembled to hear him, but these writers seem to declare that this custom was unusual.

When roodscreens were erected, naturally the chancel was somewhat shut off from the nave, and the altar steps was not so convenient a place for the delivery of sermons. The intervention of the roodloft and screen would impede the hearing of the words of the preacher as well as the view. In some of the larger Norman cross-shaped churches with a heavy central tower, even without a roodscreen it is difficult for the congregation in the nave to hear the priest ministering at the altar, and this difficulty would be greatly increased by the erection of the loft and screen, which was often a heavy structure of oaken timber framing. Hence the priest was obliged to draw nearer to the people. The fifteenth century was the great period of the erection of these lofts, although some had certainly been placed



PULPIT AT BEAULIEU ABBEY, NEW FOREST

in English churches before that time. In mediæval documents the roodloft is called the *pulpitum*. Thus Hugo, Abbot of St. Augustine's, Canterbury, wrote at the beginning of the twelfth century, *Pulpitumeciam in ecclesia fecit*, and it is usually supposed that the priest stood in it to read the epistle and gospel, and sometimes for the delivery of sermons. It is, however, doubtful whether this was the usual practice in parish churches. In cathedrals and monastic churches it was customary "to erect two screens, the *pulpitum*, a fairly solid structure at the western boundary of the quire, and the roodscreen with the rood and loft to the westward of the *pulpitum*. At High Mass on great Feasts the Epistle and Gospel were solemnly sung from the *pulpitum*."* But it is extremely improbable that this was done in ordinary parish churches, and much more so that they were used for

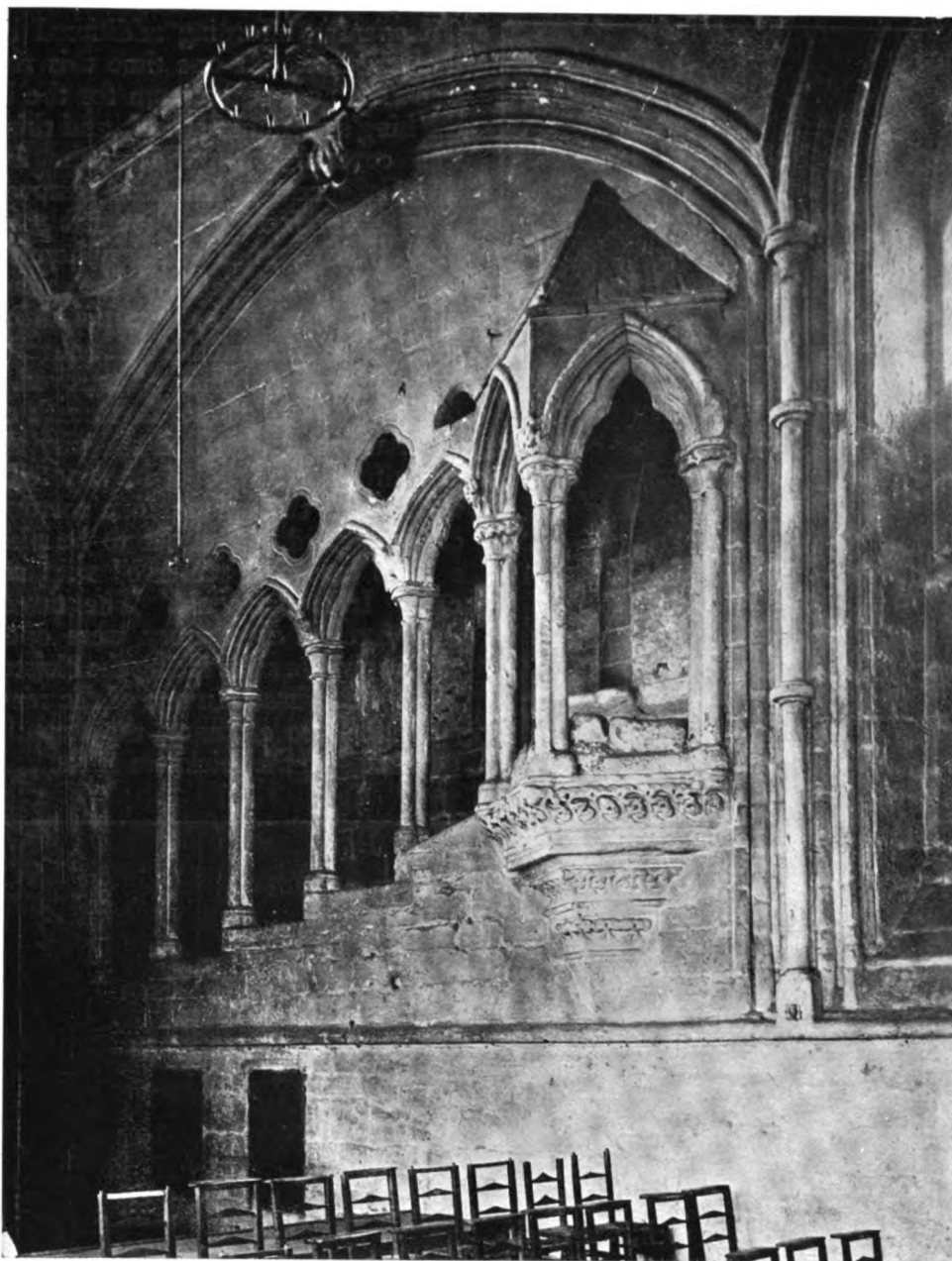
preaching. The practical difficulties in the way of lofts ever having come into use generally for preaching are enormous, and, as Dr. Gasquet thinks, there must have been some form of pulpit, "an unpretentious wooden erection, perhaps in the screen or at the chancel arch,"† whence the parson instructed his flock. Sometimes they may have been moveable, as in the Roman Catholic Church of St. Mary of the Assumption, Aberdeen.‡ In the fifteenth century there seems to have been an increased attention devoted to preaching, and many pulpits were erected, some of which have survived and are shown in the accompanying illustrations, and will be hereafter described.

Among the ancient pulpits which have survived none are more interesting than those which were erected in the refectories of monasteries. These were not for preaching, but for the reader, to read to the monks

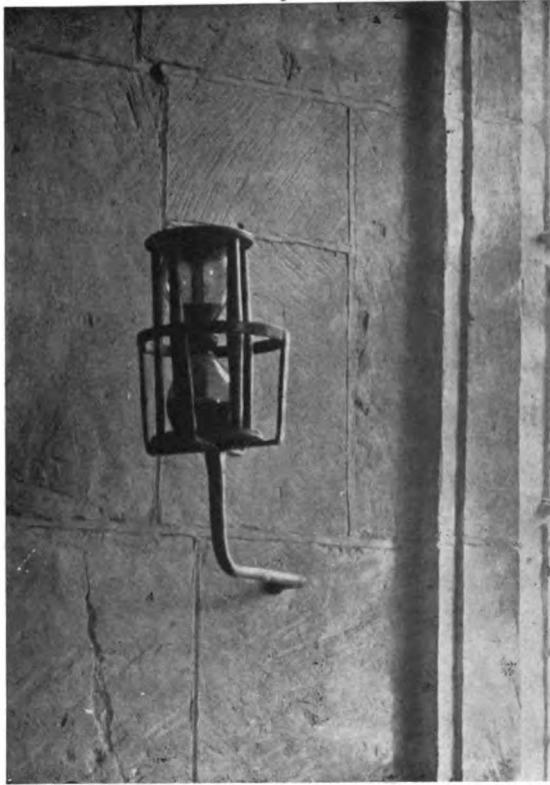
* Aylmer Vallance, F.S.A., on "Mediæval Rood-lofts and Screens in Kent," in *The Memorials of Old Kent*, edited by P. H. Ditchfield and G. Clinch, p. 103.

† "Mediæval Parish Life," by Dr. Gasquet, p. 211.

‡ "Glossary of Liturgical Terms," by Dr. Lee, p. 302.



LECTOR'S PULPIT, CHESTER CATHEDRAL



HOUR-GLASS AT MAISEMON, GLOUCESTERSHIRE

during mealtime, passages from holy Scriptures, homilies, some vivid chapters from the *Acta Sanctorum* or other godly tome, while they silently ate their dinners. The most perfect of these monastic pulpits is that of the beautiful Abbey of Beaulieu, in Hampshire, the refectory of which is now the parish church. It is of the latest Early English or earliest Decorated period, fashioned of stone, with a long flight of steps leading to it in the hollow interior of the wall. The panels are rich, with delicate flower tracery. The accompanying illustration describes its beautiful architectural features better than words can do. Another similar pulpit exists at Chester, in the refectory of the Abbey of St. Werburga, which is now the cathedral. This pulpit is Early English work, a few years earlier than that at Beaulieu, and is approached by a similar flight of steps in the thickness of the wall. The staircase is open to the refectory by a trefoil-headed arcade of five bays of most graceful design; and above each cluster of shafts is a quatre-

foil opening, affording additional light to the staircase. At one time this refectory was used as a schoolroom for the boys of the king's grammar school, and this pulpit was covered with whitewash. Happily this disfigurement has been removed.

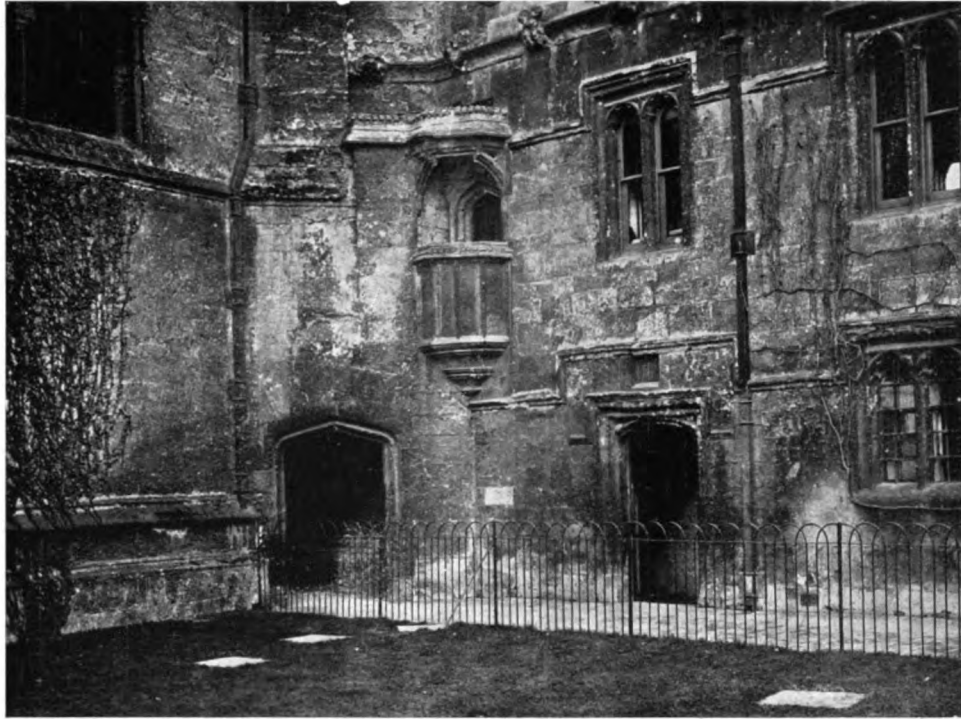
Another refectory pulpit exists at Shrewsbury which stands solitary, bereft of its hall that once echoed with the sound of its reader's voice, and alone points out the position of the monks' chambers which time and spoliation have destroyed. This pulpit is a little gem of fourteenth century architecture, and it is a sad pity that the beautiful details should be exposed to the weather in the incongruous surroundings of a coalyard. It ought to be placed in a glass case and preserved with reverent care. It is octagonal. The three sides that faced the refectory were open; the three opposite sides facing the cloister were filled with glass. In one of the remaining sides was the entrance, the steps leading to it being in the thickness of the wall; and



JACOBEOAN PULPIT AT MAISEMON
GLOUCESTERSHIRE



LECTOR'S PULPIT AT SHREWSBURY



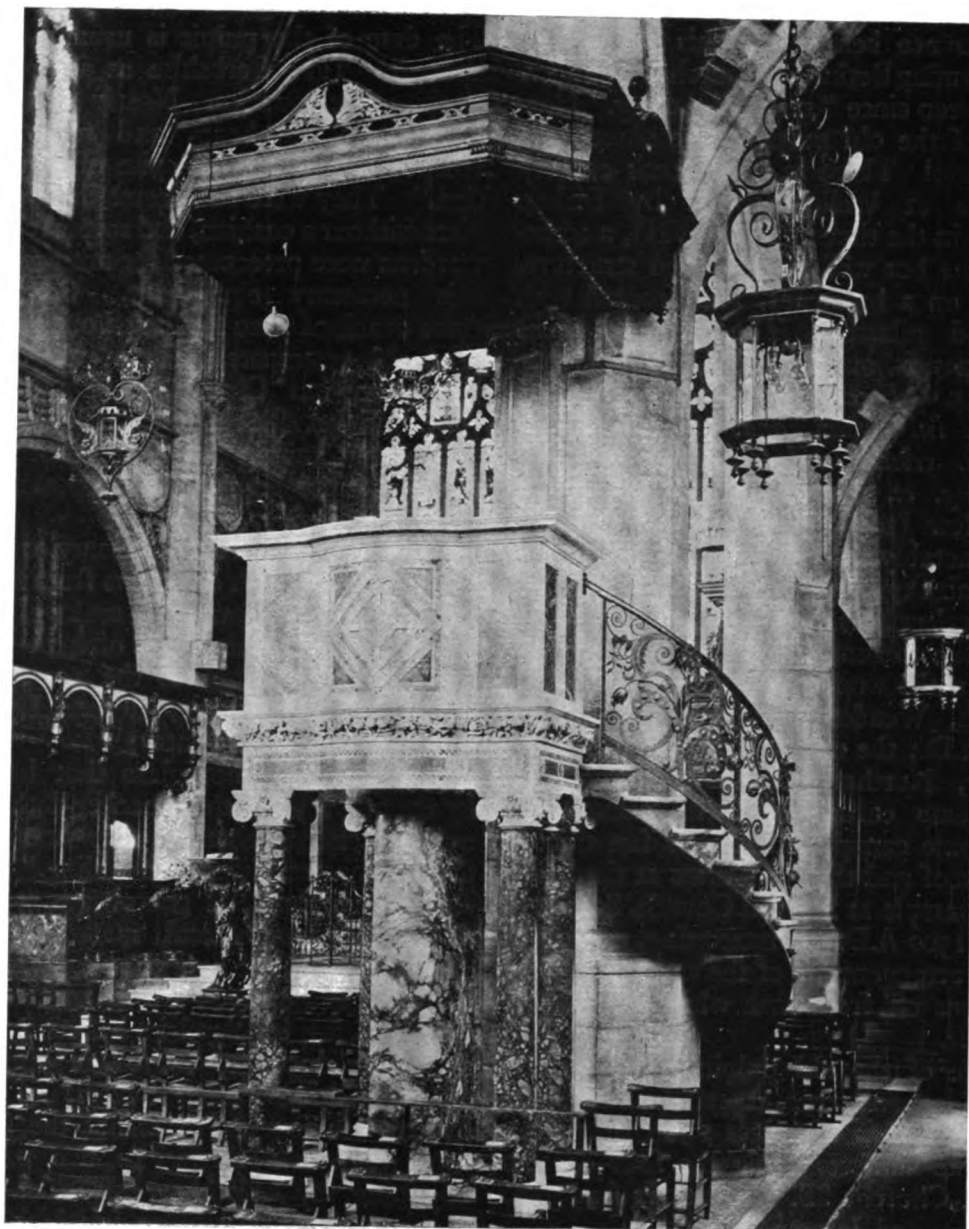
OUTDOOR PULPIT AT MAGDALEN COLLEGE, OXFORD

the opposite side was blank. The openings on the side facing the refectory are filled, about one third of their height, with stone panelling, each compartment containing two figures under canopies. In the central panel there are figures of the Angel Gabriel and the Blessed Virgin, signifying the Annunciation; on the left of this centre are the figures of SS. Peter and Paul, to whom the monastery was dedicated, and on the right side are those of St. Margaret and St. Bruno. All these figures are much mutilated. The pulpit has a groined roof, and the boss in the centre is a beautifully carved representation of the Crucifixion. I believe these examples are all that remain of the monastic refectory pulpits.

Another class of pulpit is the outdoor variety, a form which has been found suitable to the needs of modern times, an outdoor pulpit having been recently erected in the churchyard of St. James's Church, Piccadilly, London. The mediæval preachers found them useful, and the most famous example remaining is that at Magdalen College, Oxford. Formerly there

was a very remarkable one at St. Paul's Cross, London, where the lord mayor attended in state, and kings and queens came to hear the preachers.

As I have said, the fifteenth century was an age of preaching, and several pulpits date from that period. Very early in that century was erected the fine example in the grand church of St. Michael, Coventry. It has now disappeared, and its place occupied by a handsome modern pulpit. Its date was about 1400 A.D. It was hexagonal, made of wood, surmounted on a single somewhat slender stem, and had a canopy or sounding board coeval with the structure. Each side was divided into two panels with richly decorated canopies. It is impossible within the space of a short article to describe the many mediæval pulpits which still remain in our parish churches. So-called "Restoration" has removed a goodly number, and their place has been supplied by inartistic modern work. For example, in Parker's *Ecclesiastical Topography of England* (1850) there is a description of "a curious small stone pulpit projecting from the wall with



PULPIT, HOLY TRINITY
SLOANE STREET, LONDON
JOHN D. LEDDING, ARCHITECT

the entrance behind" in his account of the charming Berkshire Church at Childrey. It has been since "restored" away. How many of the old pulpits have shared the same fate! There is a sixteenth century example at Wells, erected by Bishop Knight in the time of Henry VIII, a somewhat low but well-proportioned structure, resting on a basement, and fronted with panelled pilasters. The bishop's arms appear on it, and on the frieze is the inscription — *Preache. thov. the. worde. be. fervent. in. season. and. out. of. season. reprove. rebuke. exhort. wt. all. longe. sufferieng. et. doctryne. 2. Timo.* There are a few Jacobean pulpits in our cathedrals, notably the fine one at Oxford, with its quaint grotesques, but most of the cathedral pulpits are modern.

Of the fifteenth century pulpits I may mention the wooden pulpits in St. Mary's Church, Wendon, Essex, erected about 1440 A.D.; the similar example at Fotheringhay, Northamptonshire, fashioned a few years earlier, with its remarkably handsome canopy, which has fan tracery in its roof and the royal arms at the back. The example at Nailsea Church, Somerset (*circa* 1500 A.D.), is interesting, especially in the arrangements of the staircase which branches off from that which led to the roodloft.

Some of the old pulpits were painted and gilded, and some, especially in Norfolk, have paintings of saints upon them, the favourite subjects being the four doctors of the Church, SS. Augustine, Ambrose, Gregory, and Jerome.

During the reigns of the later Tudors ecclesiastical affairs were unsettled and few pulpits were erected. With the advent of James I matters changed. The canons of 1603 ordered the churchwardens to provide in every church "a comely and decent pulpit, to be set in a convenient place within the same for the preaching of God's word." Hence an enormous number of our churches have pulpits of this period, fantastically carved, and embellished with circular-arched panels, flat and shallow scrollwork, with huge sounding boards over them. They were set in the northeast or southeast angles of the nave.

The date of the pulpit is usually carved upon it. Take Berkshire as an example of the other counties. Nearly all the old pulpits are Jacobean, and many have escaped destruction in spite of "restoration." They were not deemed to be complete without a cushion, and several churchwardens were prosecuted for not providing this necessary equipment. Sometimes these cushions were fashioned out of beautiful old vestments. There was one at East Langdon Church, near Dover, of thick crimson silk richly embroidered with sprigs, and having two figures worked on it which were supposed to represent the Annunciation.

Another important accessory was the hourglass to which our poets from Shakespeare to Longfellow often make allusion. Churchwardens' accounts often refer to their erection. Thus in the accounts of St. Katherine's Church, Aldgate, London, we find the following entry:

"Paid for an hourglass that hangeth by the pulpit when the preacher doth make a long sermon, that he may know how the hour passeth away, one shilling."

The hourglass did not always stay the Puritan's oratory, and many instances are recorded of the hourglass being turned; and a second or even a third glass of eloquence being indulged in before a weary and starved congregation was permitted to retire homewards. Several of these hourglasses remain, or rather the framework that held them. In two parishes adjoining my own they still exist. The pulpit at Hurst, Berkshire, in which Archbishop Laud certainly preached on two or three occasions, has a fine example. The bracket which supports the glass is a curious piece of ironwork, ornamented with the lion and unicorn and leaves and pomegranates. The letters E. A. (Elizabeth Armour) and the date 1636 appear, and a small iron plate is inscribed "as this glasse runneth, so man's life passeth." At Binfield, Berkshire, there is also a very fine pulpit, though mutilated. It bears the date "Ano. Dom. 1628," and has an elaborate hourglass stand of hammered ironwork consisting of oak leaves and acorns, alternately with vine leaves and

bunches of grapes, together with the arms of the Smiths' and Farriers' Company of London. The massive sounding-board has been relegated to the vestry.

We give as an example of a good Jacobean pulpit an illustration of that at Maisemore, Gloucestershire, with its hourglass. On an inner panel is carved in high relief a design with the initials G. H., W. L., and the date 1636. The hourglass is not in its proper position, and was placed there by the present vicar.

The tendency of Puritan teaching was to exalt the expounding of the Word of God above the sacramental teaching of the Church, and to make the hearing of sermons the chief means of grace. This opinion at once found expression in the arrangement of our churches. The Puritan was not content with his small Jacobean pulpit placed on one side of the chancel arch. He must have a great ponderous structure with pulpit soaring up aloft, with reader's desk below, and the clerk's desk another step beneath, erected in the centre of the church, blocking the view of the altar, and asserting itself with

hideous pertinacity. This "three-decker," as it was sarcastically called, this "trireme" of monstrous proportions, reared its ugly head on high and utterly disfigured the church, converting it into a kind of conventicle and destroying all the ancient beauty and traditional teaching of the sanctuary. Some old prints and pictures reveal the condition of our churches at that period, and the accompanying illustration of St. Margaret's Church, Westminster, shows a good example of a three-decker. Happily a better day dawned and banished the "three-decker" to the shades and restored the church to its ancient glories and primitive beauty. Pulpits were relegated to their former position, the view of the altar was again revealed, and this alteration in the arrangement of our churches symbolical of the teaching that Holy Communion is the highest act of Christian worship, and that though the preacher's words are winged by the Holy Spirit to the hearts of men and his duty a divine ordinance, the sermon may not take precedence of the sacraments, the chief means of grace to men.



PART OF THE CHURCH OF ST. MARGARET, WESTMINSTER
SHOWING A CAROLEAN "THREE DECKER"

THE SHRINE OF ST. SEBALD AT NUREMBERG

By Mrs. Arthur Bell

ONE of the most beautiful of the many noble monuments to the dead in the churches of Europe that bear witness, not only to the technical skill and wealth of imagination of their authors, but also to their deep religious feeling and belief in the immortality of the soul, the shrine of St. Sebald, at Nuremberg, is a unique example of the best work of the golden age of German sculpture in metal. The masterpiece of Peter Vischer the Younger, one of the gifted family of craftsmen who aided in the great æsthetic revival of the latter half of the fifteenth century, and with their contemporaries, Adam Kraft, Veit Stoss, and Albrecht Dürer, took their share in raising their native city Nuremberg to the proud position of a leader in the art world, it is a perfect poem in bronze, appealing even at this late day with undiminished force to all who are able to appreciate its remarkable beauty, for it remains exactly what it was when it was completed by its designer, never having required restoration since it left his foundry.

Born in 1455, in a house known as "Am Sande," on the banks of the Pegnitz, Peter Vischer began his art career as apprentice to his father in the White Tower, one of the few remaining relics of the second Wall of Nuremberg, then the town foundry, going daily backwards and forwards to his work, in which from the first he took so deep an interest that he cared little for the recreations of his age; and, though later he was sometimes to be found amongst the choice spirits who frequented the famous hostelry of the Bratwurstglöcklein, or the "Little Bell of the Fried Sausage," that still nestles against the wall of the Chapel of St. Moritz, he remained more or less of a recluse to the end of his long life, resisting

all the efforts of his patron, the Emperor Maximilian, to induce him to leave his native town. True, when his probation time was over he travelled about for some months, as was customary in those days, but on his return to Nuremberg he settled down in his old home by the river, which he did not leave till he had been married twice and had brought up a large family. On his father's death, in 1489, he was made a Master of the Guild of Bronze Founders, and in 1505 he moved with his third wife and her children and stepchildren to a large house, that is now occupied by a blacksmith, in what was later called Peter Vischer Strasse, in memory of him, remaining there until he passed peacefully away, in 1529. He was buried in the churchyard of St. Rochus, just outside the city walls, and his grave was at first marked only with his name, the dates of his birth and death, and the appropriate motto, *Vitam non mortem recognita* (Think not on death, but life). But some years later his grateful fellow-townsmen added a long laudatory inscription surmounted by a bronze wreath.

Such are the main facts of the life of the great bronze founder, which presented in its quiet routine and faithful fulfilment of the duties of a citizen no great contrast to that of hundreds of his contemporaries, yet during which he set his mark upon the art history of his day, producing works that have made him world famous and are still unrivalled for their simple dignity of composition, beauty of proportion, appropriateness of detail, and the technical skill of their execution. The earliest of Peter Vischer's completed masterpieces was the tomb of Archbishop Ernst, of Magdeburg, begun about 1494, but long before it was put in hand the exquisite design of the

shrine of St. Sebald had already been worked out, for there exists a model of it, bearing the date 1488 and the monogram of its author, that differs but little from the work in bronze.

Sharing the love of the people of Nuremberg for their patron saint, in whose power to aid them in every difficulty they fully believed, Peter Vischer had long wished to express that love in a worthy memorial, and according to some authorities it was his model for the shrine of St. Sebald that won for him admission as master of his Guild, not, as is more generally believed, the monument at Römheld to Count Otto IV. von Henneberg, which is a comparatively feeble composition. However that may be, it was not until twenty years later that the artist's ambition to be able to work out his design in metal was realised, for although it had long been felt by the civic and ecclesiastical authorities that a worthy receptacle and protection for the sarcophagus containing the remains of the revered saint was sorely needed, the necessary funds were not forthcoming. Only when in 1500 a robbery from the church of St. Sebald of certain other valuable relics proved how great was the danger of further irreparable loss, were any really effective steps taken in the matter. But in 1507 a committee for the collection of subscriptions was formed, of which the most active members were Sebald Schreyer, to whom the Church already owed the beautiful bas-relief, by Adam Kraft, on the outside of the north wall; the enthusiastic sacristan Anton Tucher; Peter Imhof, whose house, with its beautiful court and galleries, is still much what it was when he lived in it, and Lazarus Holzschuher, a member of the family who did so much for the embellishment of Nuremberg in the sixteenth century, and after whom is named the charming little chapel at the entrance to the cemetery of St. Johannes, in which so many great men, including Albrecht Dürer, are buried. In spite of all the efforts of this little body of enthusiasts, who themselves subscribed largely to the fund, only enough money was collected to pay the actual cost of the materials for the shrine,

but like so many of the men who aided in the erection and embellishment of the great cathedrals, Peter Vischer, who was at once unanimously chosen to execute the commission, cared nothing for earthly rewards and was more than content to work (to quote his own words in the laconic inscription upon the base of his masterpiece), "To promote the Glory of Almighty God and St. Sebald."

With eager enthusiasm the master craftsman, aided by his five sons, who all followed his profession, began the great undertaking, working at it with unrelenting zeal, except when, as sometimes happened, he was compelled to stop for want of money to buy the necessary metal. It was not until 1519 that the final casting was successfully achieved and the beautiful creation set up opposite the high altar of the church of St. Sebald, that formed indeed a fitting setting for it. The noble building, the first church erected in Nuremberg independently of a monastery, is a very typical example of German fourteenth and fifteenth century architecture, in which the transition from the Romanesque to the Gothic style can be very distinctly traced, the nave with its combination of round and pointed arches, and the little chapel at the west end, dedicated to St. Peter, remaining much what they were in the Basilica that replaced the wooden chapel in which the remains of St. Sebald were first buried, while the beautiful Gothic choir, with its delicate spires and finials all pointing heavenward, eloquently voice the yearning after the divine which was the inspiration of the nameless artists who designed them. The student who would have mind and heart attuned to the right appreciation of Peter Vischer's shrine should examine, before entering the church itself, the fine sculpture on the exterior, that atone to a very great extent for the want of harmony in its general appearance, resulting from the wide divergence of date of the different features. Beginning with the life-sized figure of Christ on the Cross, at the western end, ascribed to Hermann Vischer, an uncle of the greater Peter, that by its virile force of expression arrests the atten-

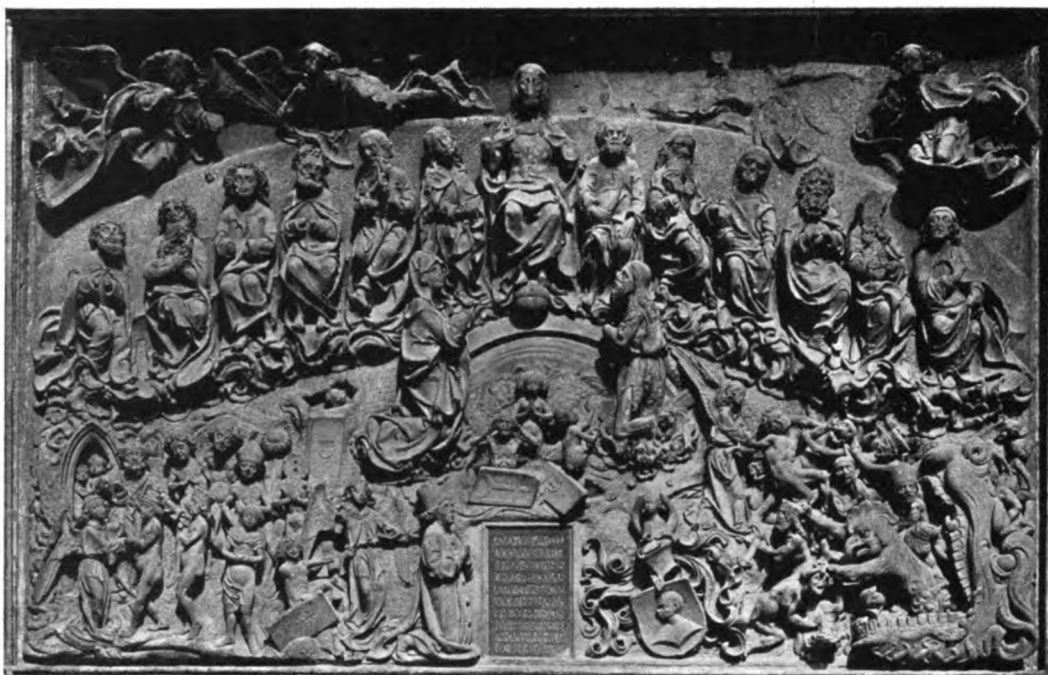
tion of the most careless passerby, and noting the exquisite tracery of the canopy above the bridal door, flanked by figures of the Wise and Foolish Virgins, and dominated by those of the Holy Mother with the Infant Saviour and St. Sebald, he will pass on to the noble bas-relief known as the Schreyer Monument, one of the masterpieces of Adam Kraft, that tells with graphic force the whole story of the Passion and of the final conquest of suffering and death by the Resurrection, and in its dignified reserve contrasts forcibly with the restless energy of the "Last Judgment," of Veit Stoss, above the eastern door on the southern side, in which the crowded groups of the saved and the condemned are almost painfully realistic.

To understand fully the meaning of the decorations of the famous shrine it is necessary to be familiar with the story of St. Sebald, that is one of the most extraordinary of the many quaint legends which were evolved at a time when faith in miracles was still undimmed and nothing seemed impossible to those chosen by God to be the instruments on earth of His almighty will. The sturdy but simple-minded peasants of Franconia, who peopled their forests with imaginary beings exempt from the ordinary limitations of humanity, were peculiarly ready to accept without question any suggestion of supernatural agency, and from the first arrival of St. Sebald in their land nearly all those with whom he was brought in contact accepted him as a messenger from heaven. The son of royal parents who had long been childless, but had at last by ceaseless prayer won the desire of their hearts, the future saint is supposed to have been born in Copenhagen and to have been early betrothed to a beautiful girl to whom he was deeply attached. Not long after his engagement, however, it was revealed to him in a dream that marriage was not for him, but that his mission was to become a missionary, and without for a moment questioning the divine origin and authority of the vision, he asked his intended bride to release him from his engagement, telling her that he had resolved to devote his life

to God. The maiden, not unnaturally, protested against this decision, and threatened to go at once to his parents to warn them of his purpose; but he managed to persuade her not to do so, and, according to one version of the story, yielded so far to her arguments as to go through the form of marriage with her. As soon as he was alone with his bride, however, he explained to her that his resolve was still unshaken, and managed to induce her to aid him in escaping from the palace that same night, disguised as a pilgrim. How the unfortunate parents who had been rejoicing over the happy consummation of a union which they hoped would secure the succession to the throne, received the terrible news of the flight of their only son is not related, but it would appear that they never again saw or heard of him. He made his way to Rome, where he was kindly received by the pope, who commissioned him to preach the gospel in Franconia, and permitted him to take with him as assistant and companion a young Italian named Dionysius, who remained with him to the end, and whom he greatly loved, often forgiving him for offences he would never have condoned in himself, as when, with a word, he refilled a pitcher with wine for the sick that had been emptied by his attendant in a moment of weakness. From the first the progress of the travellers was marked by wonderful miracles. They crossed the rivers in their path on the mantle of St. Sebald, and the holy man healed and helped all the sufferers they met on the road, restoring sight, for instance, to a man who had been blinded as a punishment for poaching; turning stones into bread and water into wine for the poor, helping a peasant to find his strayed oxen by pointing in the direction in which they had gone, rays of light emanating from his finger, and mending a valuable glass which had been shattered into a thousand pieces. On the other hand, the holy man occasionally proved himself to be but human, after all, by the terrible vengeance he wreaked on those who dared to question his authority, as when he called upon the earth to open and



DETAIL OF THE SHRINE OF ST. SEBALD, WITH
FIGURE OF HERCULES. PORTRAIT STATUE OF
PETER VISCHER



THE LAST JUDGMENT, BY VEIT STOSS. FROM THE EXTERIOR OF ST. SEBALD'S CHURCH
NUREMBERG

swallow up a man who had mocked at his preaching, relenting only just in time to save the scoffer, who henceforth remained his devoted servant.

As a matter of course, such wonderful works as these won St. Sebald many converts, and by the time he reached the site of the future city of Nuremberg, then a mere forest hamlet dominated by the older of the buildings of the burg, he was worn out with the continual strain upon his energies, a strain that was rendered the more exhausting by his continued fasting.

Not long after he had settled down at what was to be his last halting place, he was taken seriously ill, and Dionysius, fearing that he might die, entreated him to relax his strenuous self-denial a little. "Is there nothing, master," he said, "that you could fancy," and the saint, to his surprise replied, "Gladly would I eat a bit of fish." A simple wish enough, but one by no means easy of gratification, for it was then as, by the way, it still is, a penal offence to take fish from the Pegnitz, the punishment at that time being the branding of the eyes with a red-hot iron, whilst now a fine or brief imprisonment

satisfies justice. Dionysius, delighted at the proof that his beloved leader still clung enough to earth to care for fish, at once set about to procure some, and succeeded in obtaining a little, but as his messenger neared the hut in which the saint lay, he was caught by the officers of the law, who promptly hailed him before the magistrate. Punishment was swift in those days; and the poor man was duly blinded, but he won permission to take the fish so dearly bought to St. Sebald, who, when the unfortunate man was led to his bedside, at once restored his sight by laying his hand on his eyes.

This was the last miracle the wonder-worker performed in life, for after he had partaken of the fish his weakness increased, and a few days later he passed away, giving instructions just before the end that his body should be placed in a cart to which two unbroken oxen were to be yoked, who were to be allowed to take it whither they would. He was obeyed and the animals without the slightest hesitation made at once for the little chapel of St. Peter, beneath the choir of which their sacred burden was laid, remaining there until



THE PUNISHMENT OF THE HEATHEN WHO
MOCKED AT THE PREACHING OF ST. SEBALD

about five years later, when the building was struck by lightning and destroyed. Fortunately, the coffin containing the revered relics was uninjured, and it was taken to a chapel dedicated to St. Martin, on the site of the present church of St. Egidius, that was just outside the first of the three walls with which Nuremberg was to be encircled. It belonged to a monastery of Benedictine monks, who were delighted at obtaining such a treasure which brought no little honour to them, as well as material prosperity, for the saint's power to work miracles was, it appears, even greater than when he had been on earth. St. Sebald himself, however, had no intention of submitting quietly to the change of location, and gave many proofs of his hostility to his new guardians, punishing an irreverent novice who had dared to peep into his coffin by giving him a terrible blow on the head, and terrifying those who came to the services in the chapel by uncanny noises. Finding that these measures had no result, he managed in some mysterious manner to convey himself and his coffin to the ruins of his old resting place, returning there every time he was brought back to St. Martin's; until at last he got his own way, for it was decided to build a church for the reception of the remains, which were housed, meanwhile, in a temporary shelter nearby. All now went well, the self-willed saint made no further hostile demonstrations, either during the building of the basilica that was completed in the tenth century, or that of the

Gothic edifice that succeeded, or rather grew out of it in the fourteenth and fifteenth centuries. The simple coffin in which the body had first been laid was replaced by a more costly one, which in its turn was superseded in 1397 by the massive oaken chest, with a sloping lid and sides enriched with gold and silver plates, that harmonises well with the ornate shrine enclosing it, through the open arches of which it can be clearly seen.

The grand creation of Peter Vischer is upheld by twelve large snails, supplemented by a dolphin at each corner, whilst at the base of the columns, from which rises the delicately moulded Gothic canopy with its richly decorated triple roof, are statues of Hercules, Perseus, Samson, and Nimrod, typical of bodily strength, each attended by a female figure symbolic of Justice, Temperance, Wisdom, and Spiritual Power, without which mere brute force is of little avail. Noble presentments of the apostles and chief disciples are ranged on the shafts of the supporting columns, and at either end are statues of St. Sebald and Peter Vischer, himself, the latter supposed to be an excellent portrait, representing a handsome bearded man in the prime of life, wearing a workman's leather apron and cap. Four bas-reliefs, representing the Healing of the Blind Man, the Punishment of the Scoffer, the Refilling of the Pitcher with Wine, and the saint warming his hands at a fire of icicles, each telling its story with dramatic directness, are



ST. SEBALD REFILLING THE PITCHER OF
DIONYSIUS

NOTE: The legends under the two cuts on this page should, of course, be transposed.



SCENES FROM THE PASSION, BY ADAM KRAFT. FROM THE EXTERIOR OF
ST. SEBALD'S CHURCH

introduced with excellent effect between the shafts of the columns; prophets and law-givers, saints and heroes, happy children playing on musical instruments, or with animals, cupids, genii, tritons, and sirens, contrasting yet harmonising with each other, the whole design culminating in the exquisitely modelled and pathetic little figure of the Child Christ, to whose service St. Sebald's life was devoted, holding in His baby hands the terrestrial globe. It is indeed a remarkable fact that the sense of proportion is not offended as it would have been in the work of any but a genius by the diversity of scale of the numerous figures in this marvellous creation, for each has its individual share in producing the general effect, that leaves on the mind of the spectator an extraordinary impression of completeness.

His great work done, Peter Vischer, who in his inscription on it gives full credit to the aid he had received from his sons, would fain have returned to the obscurity that suited his retiring spirit, but this he soon found to be impossible, for, though he refused an appointment at Mühlaus, offered to him by the Emperor Maximilian as the "geschickligsten und berichtisten Rotsch-

mied Nürnbergs" (the most skilful and famous coppersmith of Nuremberg), important commissions poured in on him. Two of the finest figures that surround the Emperor's tomb at Innsbrück, the King Arthur and Theodoric, King of the Goths, came from his workshop; he was the designer of the remarkable Rathaus Railing, now unfortunately destroyed, and of the exquisite Tucher Monument in the church of St. Egidius, one of the most beautiful interpretations ever produced in metal of the Mourning over the Dead Body of Christ; the figures of St. John and Joseph of Arimathea being especially fine. With the death of its author, in 1529, one year after that of Albrecht Dürer, the golden age of bronze casting in Nuremberg came to an end, for though Peter Vischer's sons continued for some years to practice the art, not one of them inherited their father's creative genius. They could work successfully under him, but his guiding influence removed, they became mere craftsmen, incapable of initiative, only one of them, Hans, who is said to have designed the fine figure of Apollo in the Court of the Rathaus of his native city, producing anything that could be called a masterpiece.

OUR LADY OF SALOP

By Marion G. Meteyard

ST. MARY'S of Shrewsbury gently dominates the old town, whose buildings for centuries have clustered protectingly round it. Its graceful spire lifts it still higher above them in a sort of ethereal detachment. Time and the moist English atmosphere have blended into one harmonious ashes of roses its once crude colours, from the warm red sandstone used by its Norman builders to the cooler gray of its later repairs and of its steeple.

A church may be architecturally interesting by its variety as well as by its unity. By the latter when it exemplifies the best work of a single period; by the former when it shows, within and without, as does St. Mary's, that its construction and reconstruction have been the work of centuries.

While the ancient town still bore its British name of Pengwern, its dwellers became Christians, and without doubt built them a wattled church, but whether on this site or elsewhere cannot be known with certainty. That there were two successive Saxon churches on this very spot, their foundation stones bear silent witness. These were exposed during repairs in 1864, when it was seen that they belonged to two separate buildings. In the days of King Edgar (959-975) St. Mary's was raised to the dignity of a collegiate church governed by dean and canons, not under episcopal jurisdiction, it was, moreover, made a royal peculiar! To support these high-sounding titles the existing church was much enlarged, or a more spacious one built, both having a nave and semi-circular apse only.

Nearly two centuries later, about the time of Henry II, a Norman building replaced the Saxon. Its nave was laid on the old foundations, but transepts and a chancel increased its length, making it

one hundred and forty feet from east to west, and ninety-one wide through the transepts. A low western tower and a central tower of lantern now broke the straight line of the roof. Much of this Norman work can still be seen on the exterior and interior, but in its main features it now appears chiefly Early English within and Perpendicular without, the Decorated period having left but slight marks upon it.

In the course of the fourteenth century during the Early English period, the two aisles were added, the north some years later than the south. In the north aisle the mouldings are better, but the masonry not so good, showing an increase in taste, but a rapid decline in the skill of the builders. What was formerly the outer wall of the church now became a series of arches, still of a round Norman shape, but supported on Early English pillars. The chancel roof was groined, and triple lancets generally took the place of narrow Norman windows.

By the middle of the fifteenth century William of Wykeham's fully developed Perpendicular style was spreading all over England, and naturally found its way to Shrewsbury. Hither, in the latter half of the century, Edward IV often came, and to his favour many improvements might have been due. Adam Grafton, tutor to his son, and a Shropshire man, added to many other titles that of Archdeacon of Salop, and it is probable that his influence was exerted in behalf of the church. Drapers and shearmen were the chief merchants of the town, and the former were incorporated by King Edward into the Guild of the Holy Trinity, while for their use the small chapel of the Leyburn family south of the chancel was rebuilt and became the large Holy Trinity Chapel of the present day, filling the angle between

the chancel, into which it opened by an arch, and the south transept, and in it was placed a large east window. A large east window was also put in the chancel, and one in St. Catherine's Chapel, north of it. The central lantern was removed, the roof of the south aisle was raised, and three windows of good size placed there. The groined stone ceiling of the chancel was taken down, and a new wooden one placed there and in the nave. The line of clerestory windows of nave and chancel was made continuous.

And now, besides these numerous and costly additions, the crowning glory of the church, its slender, beautiful spire, rose above the western tower, from the tower, not from the ground, one of the three highest in England. Beautiful it was and is, but frail like other beautiful things, and from lack of stable foundation, or defective masonry, it has stood in frequent need of repairs. Nature herself appeared to sympathise with the apparent desire of the Salopians for frequent changes. Scarcely was one innovation completed when some natural convulsion occurred, and all was to be done over again. The spire was "blown aside" by wind in 1572. "In March, 1594, there fell a monstrous driving wind all England over, it removed the upper part of St. Mary's out of his place towards the south about five inches. The people durst not ring the bells, which were the pleasantest and comfortablest in all the town, but the next June, repairs being finished, all the bells were roonge very solemnly, to the comfort of all the herars."* So changed are points of view at the present day, so many are the complaints against church bells, that it is their enforced silence which now "brings comfort to the herars." But still it is recorded that the bells of St. Mary's "roonge" always in tune. During the next two centuries the spire was repaired a score of times. In 1853 it became so unsafe that its entire reconstruction was necessary, but in 1894 in another very violent storm of wind and rain, the upper part became detached and fell on the roof of the nave,

*Old Chronicle.

reducing it to a heap of ruins. Nothing daunted, the parishioners, with I know not what outside help, again undertook the work of restoration, and now no signs of the great destruction remain.

About the middle of the seventeenth century another important change took place in the interior of the church: the raising of the north to correspond with the south aisle, and this in a time, says the historian, "when those in authority were more given to destroy than to edify the churches, not committed to their care, but surrendered to their cruel mercies." In 1653, by means of Richard Baxter, a Shrewsbury man, then very influential in religious matters. Mr. Francis Tallents, a layman, was appointed minister at St. Mary's. In spite of his disqualification for the position, Mr. Tallents did much good, and was as acceptable to the people as an undaunted man could be. "He found the north aisle low and dark, lighted only by narrow lancets, to the existence of which the lower portion of its walls still testifies. He raised the wall, and inserted windows to correspond with those in the south aisle." If the result seem not quite satisfactory, it is not from lack of good intention, but because neither architects nor masons of the day, more used to down-pulling than upbuilding, could do their work properly.

The richly lighted old windows of St. Mary's are widely renowned. In date they range from the fourteenth century to the seventeenth, and hence show almost the same variety in style and subject which the church shows in its architecture. None of them is known to have been made for the church, and many, since they were brought there, have been moved from one place to another. Archdeacon Lloyd compares them in point of interest with the windows at Fairford. The latter, as well as the church which contains them, afford excellent examples of unity. They are all of one provenance, probably Flemish, made in the last years of the fifteenth century, and soon after placed in the church rebuilt for them, where they have remained, except when taken down for preservation in some of the subsequent troublous times.



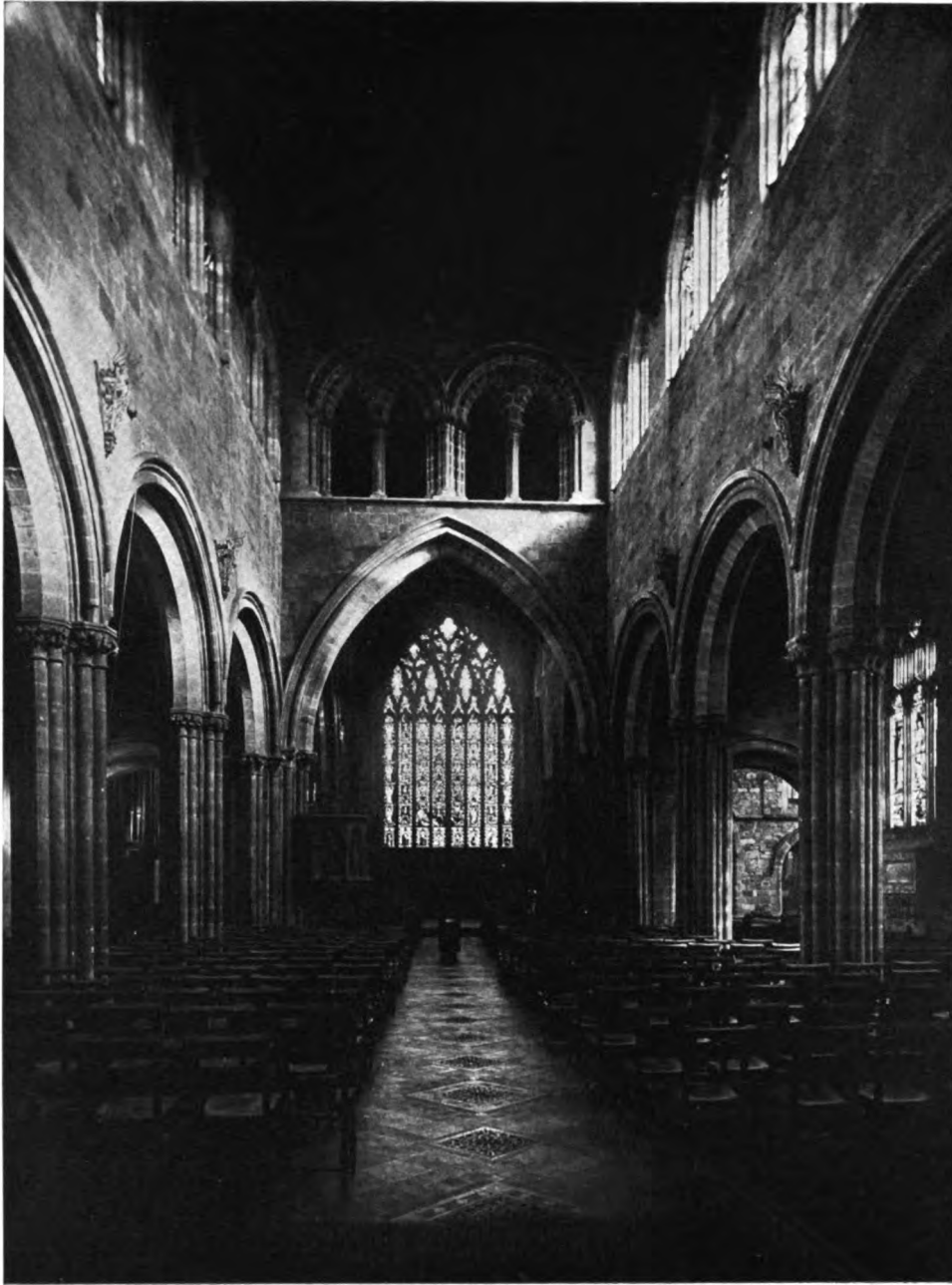
ST. MARY'S, SHREWSBURY

They also suffered much from hailstones, and more from injurious early restorers. They show that mediæval continuity of designs still frequently seen in continental churches, but seldom thought of in modern ones, where every subject had its appropriate place, and the unlearned could easily acquaint themselves with Bible history, since subjects were placed on a level with the eye, and large figures above. Such subjects usually begin at the north-west, and sometimes illustrate the whole story of the Old and New Covenant from the Creation and Fall to the Redemption, though these schemes often vary. At Fairford in the north aisle stand the prophets with their prophecies, in the south aisle, the Apostles who usually carry the sentences contributed by them to the Creed. The clerestory series is unique. On the north side are persecutors of the church with attendant demons, on the south benefactors and preservers with angels attendant. In the east window is a crucifixion, its usual place. In the west a Last Judgment, where it or a Jesse is often found, while sometimes both are placed there. Thus an harmonious whole is presented, while at St. Mary's each window, and sometimes each light, or even each panel is complete in itself, and its subject bears no relation to any other. As the windows were made at different times, and in different countries, they are still more unrelated, but while they thus give only episodic religious instruction, they are of great value to the student of glass, and most of them very beautiful in themselves.

The Rev. W. G. Rowland, vicar of St. Mary's from 1827 to 1851, was a great lover of glass, and also a great connoisseur for his time, when no good glass was made, though there were many more opportunities than at present for acquiring old glass, and of these he availed himself. He also acquired much skill in putting broken glass together. "He patchworked it on purpose in the most terrible fashion, and did it so well that it is almost impossible to say what pieces were *in situ* and what not. He did not hesitate if he had a nice pair of angel's

wings to put them on a human figure if he needed to fill up the space of a broken piece." He had also what seems the Salopian love of change or variety, and with him the best was the enemy of the good, to reverse the proverb. When he became vicar the only coloured windows in the church were the east window in the chancel, and the modern ones in the north and south walls of the transepts. Before 1821 the east window was the only coloured one remaining, and it had been there only since about 1791. It was then given to St. Mary's by the parish of old St. Chad's, which had recently fallen into ruin, and whose new church it did not fit. Nor was it made for the old one, as some alterations showed. The legend is that it was brought there after the dissolution from the Franciscan Friary, as the Charltons who gave it were benefactors of that order. Of its origin there can be no doubt, as its inscription can still be read. This invites prayers for Sir John de Charlton, who caused it to be made, and for the Lady Hawis, his wife. She was an heiress and a very grand lady indeed, being descended from the ancient British kings of Powisland, whose capital was Pengwern. Sir John married her in 1310 and died in 1353. As the request is to pray for them, not for their souls, and as their sons are represented in the window as young men wearing knightly garments, it has been inferred that it was made between 1335 and 1353.

It has eight narrow lights allowing for the portrayal of a more than usual number of kings and prophets, Jesse's natural and spiritual descendants and the ancestors and foretellers of our Lord. Most of the figures in the outer lights are modern, as are those in the tracery above. The row of panels at the base contains portraits, except one in which are depicted the Blessed Virgin and her Divine Child. Behind her in the three panels at the spectator's left are Lady Hawis and her two daughters. At Our Lady's right kneels King Edward III. Behind him are Sir John and his two sons in chain armour. This was worn somewhat earlier than their time, but old fashions often



**EAST WINDOW OF ST. MARY'S
SHREWSBURY**

survived in glass. This window is in the flowing Decorated style of its period. In colour it would be hard to find a window more harmonious with its surroundings. As one stands at the west end of the church the whole building composed of stones of slightly varying tint, but much too warm to be called gray, seems to converge towards it, and to culminate in its soft and delicate transparency. Here are no brilliant contrasts, no glowing masses of emerald, ruby, and sapphire, as at Wells, Chartres, or Tours, but the paler hues of topaz or chrysoprase. As one draws nearer, translucent figures begin to be visible, till gradually stand revealed all the graceful, flowing lines of the Tree of Jesse, its branches laden with their living fruit.

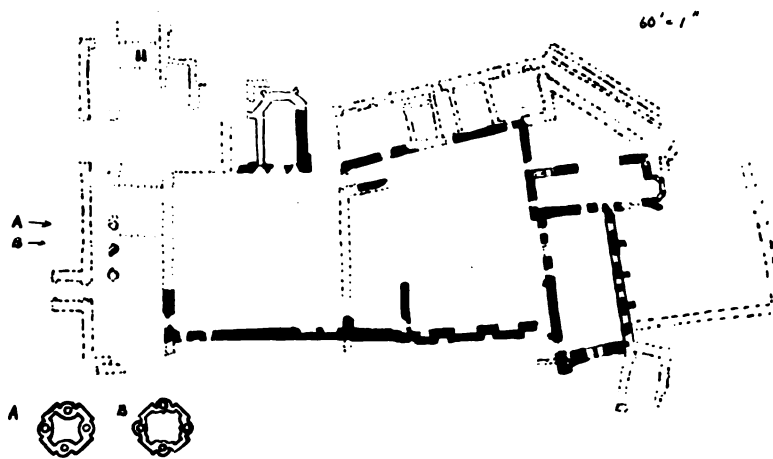
The most famous window and the most prized by Mr. Rowland is the large one of three lights in the north wall of the chancel. He had placed here at first three beautiful figures of much older glass, once belonging to a Jesse Tree at Winchester. Shrewsbury glaziers were employed at Winchester early in the nineteenth century, to repair old glass and to put in new. They brought these figures and other glass back with them. After some years Mr. Rowland took them out to replace them by the present glass which he thought even more valuable. He meant to put them elsewhere, but died before doing so, and at the sale of his effects they were bought for the South Kensington Museum where they now are. The present glass was brought from Altenberg, Germany, after the breaking up of the Abbey there in the first quarter of the nineteenth century, and offered for sale in London as the work of Albert Dürer. Mr. Rowland and others made offers for it, but the price asked, £900, was too high, and it remained unsold till 1845, when Mr. Rowland bought it for £425. It is not now thought to be by Dürer, as it does not resemble his known work. So many windows in different countries and differing essentially from each other have been attributed to him that it seems almost as if his name were used merely as a symbol for what was best in the art of his time, and that the phrase,

it is a Dürer, may be taken to mean that it is worthy of him, but not always that it is of his actual handiwork. Mr. Westlake goes, perhaps, to the other extreme when he gives it as his opinion that Dürer never worked in glass, or even made designs for it. The design and drawing of this window are good, the colouring brilliant and effective, with much silvery white and ruby, but like most painted Renaissance glass it is not very translucent. The subjects of all the panels are from the life of St. Bernard. In the original window there were eighteen panels, in the present one fourteen. As there was not room for the other four they were placed elsewhere. They portray his early life, his miracles of healing, and the almost equally miraculous results of his preaching and writing. In one panel he is the centre of a group. On his right stand a pope, a cardinal, and other ecclesiastics, on the left an emperor, a king, and other governors. To all he distributes his books and letters. Two knights templars kneeling, and three pilgrims starting for the Holy Land typify the results of his preaching the second crusade. In the tracery of this window some vacant spaces were filled with fragments of the older Winchester glass.

In the south wall of Trinity Chapel are four windows. The two middle ones are Flemish of the early sixteenth century, and came from the church of St. Jacques, Liège. The two outside are copies from two others of the same series. They were the gift of members of the Horne or De Horne family, who, attended by their patron saints, kneel in the lower part. In three panels in the lower part of the second window are small figures of older glass. In the central light of the third window was a subject not often seen, called Our Father of Pity, differing from the usual Pieta in that the Father holds the body of the Son, while the dove completes the Holy Trinity. In the later and less simple age when the window was placed in St. Mary's alterations were made: the dove was removed to the top of the window, the head of God the Father became that of St. Joseph of Arimathea, and the Latin words were



ABBOT'S LODGING AND INFIRMARY, HAUGHMOND ABBEY



PLAN OF HAUGHMOND ABBEY

added: "He came, therefore, and took the body of Jesus."

In the west wall of the south transept are two large figures of St. George and Sta. Barbara. They are modern, but copied from some old Winchester glass now in Ludlow parish church. When Archdeacon Lloyd's book was written these figures were in the north transept, but were removed to this much better position in 1894.

The three interesting windows in the south aisle are of the fifteenth and sixteenth centuries and of Flemish origin. The easternmost bears in two places the date 1479, and in its three lights are three large figures: in the centre the Blessed Virgin with the Infant Jesus, below whom kneels the donor, a canon, with a Latin inscription. At the left is the British St. Helena, mother of Constantine, and at the right the Emperor, St. Chailemagne. He is clad in imperial robes and carries as usual the orb of the world. "His title to be canonized as a saint rests, no doubt, on his great power exercised in favour of church order, rather than on any attainments of personal holiness." The middle window of the north aisle bears the same date, though Archdeacon Lloyd thought it was older, and most if not all of it came from the church of St. Lambert, Liège. The donors, five canons with ermine tippets, kneel in various parts of the window before their patron saints. The figures of two of the latter have been transposed during some replacement so that the canon kneeling before St. Stephen invokes the aid of St. Lambert and the reverse. St. Agatha with her pincers is in the centre.

In the middle window of the south aisle are the four panels from the life of St. Bernard, left over when the north chancel window was filled. Three of them stretch across the upper part of the window, the fourth is just below the upper central panel. The first shows the young St. Bernard ill in bed, while in the room can be seen domestic details of the time, in the two middle panels are two of his miracles, and in the next he is preaching the second crusade. Of the four other panels the

oldest and hence most translucent is a crucifixion in the lower right-hand corner.

Two lights in the westernmost window of this aisle represent the adoration of the three kings, though one king is missing. This also came from Belgium, and is probably of the fifteenth century. In the other light is the large figure of a sainted bishop with three geese at his feet. Archdeacon Lloyd suggests that it may be St. Hugh, of Grenoble, but cannot account for the geese. In the calendar of the Magazine of CHRISTIAN ART for November, 1907, is this statement: "November 12th, St. Martin, Pope and Martyr. In a window in the church of St. Mary, Shrewsbury, and in French sculpture and stained glass, he appears with a goose or three geese at his side." But here no reason is given for this companionship.

In the lancet window at the end of the south aisle is an old figure of St. Andrew with his cross, and the donor kneeling before him. In the corresponding north lancet is the figure of St. John the Evangelist which belongs to the celebrated series from the Abbey of Herkenrode now in Lichfield Cathedral, where Mr. Rowland had much to do with the arrangement of the Belgian glass, after it was brought there. In a crucifixion at Lichfield is the figure of St. Mary Magdalene, who wears a striped amber robe. At the feet of St. John are some folds of like colour and pattern. Wherefore Archdeacon Lloyd inferred that the figure of St. John had been given to Mr. Rowland, because there was not room for it at Lichfield. The colouring is very rich, but as one large and conspicuous hand and probably the head are modern, it does not at first impress the spectator. The canopy in the top is from Winchester, as is the upper part of the middle window of this aisle. Both are of the early fourteenth century, doubtless skilfully arranged here by Mr. Rowland.

In most churches where there is a large collection of windows one or two contain odd or unique subjects. Sometimes the life of a local saint is the subject, or a legend of the neighbourhood as at Dreux, France, where a toad which has leaped

from the table is shown to have fastened itself firmly on the mouth of a son who reviled his father, or as in another French church where the hungry ass is seen, who, when food and the Sacred Host were set before him, turned from the former to kneel before the latter. Perhaps the most curious one in St. Mary's is a panel of the St. Bernard series in the south aisle called "The Excommunication of the Flies." On the left St. Bernard is seen about to dedicate the Abbey of Foigny while a multitude of flies are crawling and flying within and without the church, greatly disturbing the congregation. No remedy could be found till St. Bernard said solemnly, "I excommunicate them," and soon all were dead. On the other side of the panel one or more monks sweep them up in heaps and throw them into the fire. In the next window at the feet of the bishop or pope are the three geese mentioned before, and in a north aisle window St. Luke is represented not only with his usual emblem, the winged ox, but with a large goose or swan. In the next window on the left of this St. Martha appears in an upper panel with the green tarask or dragon from which she delivered the dwellers in Tarascon. It may seem odd also that in an English church there should be two large figures of Charlemagne. The one in the south aisle is of foreign make, and it is possible that its presence here suggested to the maker or donor of the four modern figures in a window in Trinity Chapel the idea of placing him with three other monarchs, typical of the royal power exerted for good; King David, King Edgar to whom St. Mary's owed much, and Alfred the Great.

In the chapel of St. Nicholas, in the vestry, in the north porch, and perhaps elsewhere, are a number of interesting small roundels of Dutch and Flemish origin containing many Bible histories, among others the story of Tobit.

It is pleasant to know that while in Archdeacon Lloyd's excellent monograph he expresses regret that the church has no north porch, the present one was built as a memorial to him, after his death in 1896.

Of the four oldest parishes of Shrews-

bury the other three, St. Julian's, St. Alkmund's, and St. Chad's offer little of interest in their present buildings. Across the English bridge is the Abbey Church of St. Peter and St. Paul. The Norman work of tower and nave is all that remain of the original building. Here in 1083 Earl Roger of Montgomerie, to whom his kinsman the Conqueror gave Shrewsbury, founded a great Benedictine abbey. The monastic buildings stood south of the church, of their red sandstone walls only a few stones are left, and the graceful refectory pulpit, now in a coal-yard, but enclosed and protected.

While in most large English towns a few old timbered houses are pointed out as relics, in Shrewsbury they seem to constitute the whole place, and the traveller's eye passes unseeing over any impertinent modern edifices. A few of the most interesting old ones, however, stand somewhat haughtily concealed at the end of dim passages behind their flaunting successors. So situated is the fine old mansion where Prince Rupert was quartered in the Great Rebellion, till the Parliamentarians, admitted by treachery through the water gate, took Shrewsbury by night. Long used for business purposes, it has now been carefully restored as a private house. The fine and elaborate staircase of old oak leading to Rupert's chamber panelled with black oak to the ceiling, a hiding-place with secret stairway, and other rooms are now as they were in those old heroic times. The Norman gateway of Earl Roger's Castle still stands, though the buildings to which it leads are much later. The gray old walls of Edward the Sixth's grammar school are intact, but within are books and a museum, instead of boys.

About four miles outside the town lie the very beautiful ruins of another great Norman foundation: Haughmond or Highmount Abbey, built in the eleventh century for Austin canons, on the site of an ancient hermitage. Much of the chapter-house still exists with its ornate triple arches of door and windows, and its paneled oak ceiling of a later date. The west wall of the cloisters can also be seen

with the lavatory in its southwest corner once "with lavers of latten lovely y-greithed" (adorned). Now the wide desolation of this mournful spot proclaims so loudly the blind fanaticism, greed, and ferocity of man that one needs must turn back to St. Mary's for a revival of faith in his untiring, undaunted zeal and devotion.

Shrewsbury again displays the Salopian love of variety in its frequent changes of name, from the British Pengwern, a knoll of alders, to the Saxon Scrobbesbyrig, a settlement among shrubs, gradually soft-

ened to the Norman Shrewsbury, pronounced locally Shrowsbury. But of all its names the Welsh Amwithig, the delight, if not more euphonious than the others, suits it best. No wonder that Hawthorne says of it, "I never knew such pleasant walks in old streets like those of Shrewsbury."

* The writer is much indebted to the venerable Archdeacon Lloyd's excellent monograph, *Notes on St. Mary's Church, Shrewsbury*, printed, not published, and to the present vicar of St. Mary's, Rev. Newdigate Poyntz, for valuable information.

February, 1908.

THE SHRINE OF ST. CANDIDA AT WHITE-CHURCH CANONICORUM, DORSET

By Edith K. Prideaux

THE authentic shrines of saints still existing in England are so few, that an illustrated description of one not very widely known will perhaps be of interest to many readers of CHRISTIAN ART, especially to those who have visited the more famous shrines of Germany and France.

The one illustrated here is, moreover, one of the *only two* remaining *in situ* in England, the other being that of St. Edward, in Westminster Abbey.

Of St. Alban's, St. Frideswide's at Oxford, Bishop Cantelupe's at Hereford, St. Werburgh's at Chester, and St. David's and St. Caradoc's in St. David's Cathedral we have only the bases left, the shrine itself, — that is the part containing the actual relics, — which was often much enriched with gems, gilding, and carving, having disappeared. And in the two first cases mentioned above, even these bases are mere reconstructions of the originals from fragments discovered in the neighbourhood.

The fashion of St. Thomas à Becket's richly jewelled shrine in Canterbury is preserved to us in the representation of it in one of the windows of the Trinity Chapel and in a drawing among the Cottonian manuscripts. And these representations show the shrine *complete*, which is specially interesting in connection with our subject, as the date of its construction is very nearly the same as that of St. Candida's, and they are both manifestly of one type.

The shrine of St. Candida was never an elaborately ornate erection, as were some of those now vanished from our land, and others still to be seen on the continent; but such as it was originally, such it is still.

It was at least as far back as the end of the eighth century that it had been made

permissible to place the relics of saints upon the altar of a church; and somewhat later, when a great increase in the devotion to relics took place, it became customary to remove them from their original place underneath the altar to a conspicuous, raised position behind it.

At this early period relics usually consisted of whole bodies, and the shrines thus "elevated" were therefore large and heavy, while altars were still small as compared with their dimensions in later days. The earliest Christian altars were of a simple cube shape, about three feet every way, and though by the end of the ninth century they had somewhat increased in size, yet they did not at all resemble the important and imposing erections of later periods, and they always stood well away from the wall.

Mr. Edmund Bishop, in his interesting paper, "On the History of the Christian Altar,"* describes the arrangement of shrine and altar at this time as follows:

"The relic chest (shrine adorned with precious metals, etc.) was placed commonly at right angles with the altar, close to the back, and in the centre of it; raised on a base of masonry, one end of the shrine rested on the altar itself, and formed a sort of rich, ornamental centrepiece; or else it rested on a low retable for the sake of giving to the whole height and dignity."

But, after a while, when the lengthening of the eastern limb of churches was almost universal, the shrine was detached from the altar, and given more independent room behind it (though still placed lying east and west), thus leaving a surrounding space convenient for pilgrims to pass easily, and "freely pay their devotions thereat."

*Downside Review. No. 71. July, 1905



I. ST. CANDIDA'S SHRINE

But this space was not always available, — especially in parish churches, and sometimes for this reason, and sometimes for others, the shrine was placed in a transept, as at Hereford and Oxford. In all such cases a special altar close by was dedicated to the saint.

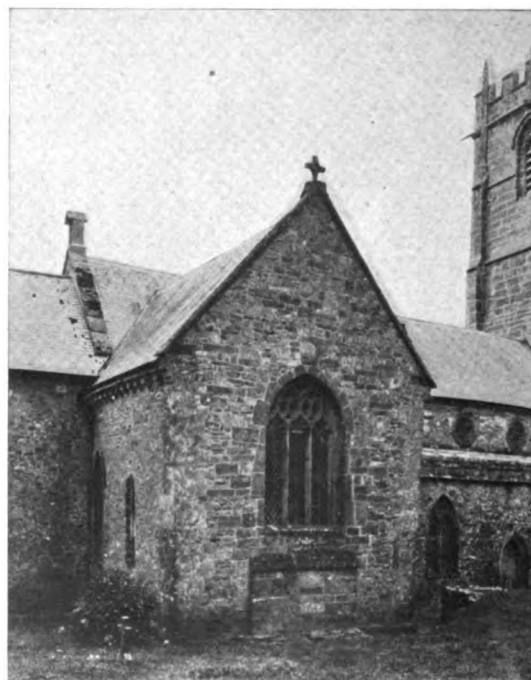
St. Candida's shrine at Whitechurch Canonorum, Dorset, is thus situated, and is now *built into* the north wall of the north transept of the curious and beautiful parish church dedicated to this saint, where it was originally surmounted by a boldly molded arch, only the supporting shafts of which now remain.

In a paper on the architectural history of the church of St. Candida* — recently published by the Royal Archaeological Institute, London, to whose courtesy I am indebted for leave to quote therefrom, — I have shown that probably the relics of St. Candida were lodged for a time in a bay of the north aisle of the nave of that church; but this was doubtless only while funds were being accumulated (chiefly

*Illustrated Notes on the Church of St. Candida and Holy Cross, at Whitechurch Canonorum, Dorset. — The Archaeological Journal, Vol. LXIV. No. 255, pp. 119-150.

from pilgrimages to the shrine) for the erection of a more sumptuous permanent resting-place for them. And the special distinction of style and decoration lavished upon the north transept is full proof of the original intention having been to prepare it as a fitting abode for the saint's relics.

The shrine consists of the original, unaltered pedestal, supporting a stone coffin which encloses a leaden reliquary containing the bones of the saint. Photograph No. 1 gives a general view of it internally, and No. 2 shows its exterior projection from the wall. The substructure is built of stone, and is three feet in height; the coffin above is of Portland stone, and a Purbeck marble slab with hollow-chamfered edges covers the whole. There was never any canopy, this being unnecessary where the reliquary was permanently enclosed within a stone coffin, and was not intended to be lifted off the base and carried in procession, as was the case with many enshrined relics. Where the reliquaries were thus portable (and hence sometimes called "Fereters") a closed-in canopy or cover was frequently added for safety, and kept over them at all times when the relics were not exposed for worship.



II. EXTERNAL VIEW OF SHRINE

The total height of this monument is four feet nine and one half inches; the width six feet six inches, and at the base it projects two feet from the wall internally and about nine inches externally.

It was always reputed to be the shrine of St. Candida, but its contents were not accurately known until the year 1900, although as long before as 1774 the monument was described by Hutchins (the historian of Dorset) as "a very ancient tomb without inscription; *in it a leaden box full of bones.*" And there is also a tradition in the parish among the family of masons long resident there that one of them, now dead, when working at the north wall of the church for Sir William Palmer, Vicar, in 1848, came upon a "box of bones," but was afraid of being blamed for having disturbed it, and so hastily built it up again. But in April, 1900, owing to a shrinkage of the clay soil on which the church is built *without foundations*, a dangerous settlement showed itself in the north transept, and this movement dislocated the shrine and reopened an ancient fracture in the stone coffin to such an extent that it



III. ARCADE ON EAST WALL OF NORTH TRANSEPT, NORTH BAY



IV. SAME, SOUTH BAY

became necessary to reset the broken end. This was during the vicariate of the late Rev. Charles Druitt, from whose account of the opening* I am allowed to quote: "The broken western end of the Portland stone coffin having been removed from under the Purbeck marble covering slab, the coffin was found to be rectangular, within, the dimensions being six feet two inches long by eighteen inches wide and nine inches deep. Within it was seen a lead reliquary lying on one of its edges, and tilted against the north side of the coffin." Mrs. Druitt,—an eye-witness of the opening, —also told me that "it seemed to have been thrust in hastily from the outside of the church"; and this would corroborate the village tradition mentioned above.

On one of the long sides of the reliquary was the following inscription cast in the lead:

✠ HIC REQESCT RELIQE SCÆ WITE

It occupies fourteen and three eighths inches in length, and the letters (which are

*In the Salisbury Diocesan Gazette, September, 1900



V. CAPITALS OF WALL ARCADE IN NORTH TRANSEPT

slightly irregular) are from five eighths to seven eighths of an inch high, and are of the twelfth or early thirteenth century style. On one of the square ends of the reliquary a portion of the same inscription is repeated.

CT·RELIQ·E·SC·W

The reliquary was carefully drawn out and was found to measure two feet five inches long by eight inches wide and eight inches high. It was badly damaged by being ripped or torn open from end to end, apparently some centuries previously, judging by the incrustation of oxide on the torn edges. Through this torn opening the contents of the reliquary were visible, and consisted of "a large number of bones, a good deal decayed, presumably those of a small woman These were not disturbed, but one of the thigh bones which lay uppermost was measured and was found to be thirteen and seven eighths inches long." After a rubbing had been taken of the inscription, and the relics carefully replaced in the stone coffin, the broken end was securely cemented into its place.

The oval openings in the pedestal are very similar to those in St. David's and St. Alban's shrines and others. In some cases they served only for the purpose of receptacles for the pilgrim's offerings, and smaller openings were also provided for the insertion of the hand, or handkerchiefs or



VI. CENTRE

other small articles, to be carried thence, bearing with them healing virtue from the relics of the saint. But as in this shrine no smaller openings exist, it seems likely that these large ones were allowed to serve the double purpose.

Although, as I have mentioned, there is no carving or ornament bestowed upon the tomb itself, full honour was done to it by the builders of the church in the exceptional decoration of this north transept in which it stands. The eastern wall retains, unaltered, its portion of the beautiful wall arcade that was also continued on the north side originally, and occurs nowhere else in the church. Photographs 3 and 4



VII. CAPITAL OF NORTH ARCADE IN NORTH TRANSEPT



VIII. CAPITALS ON WEST SIDE OF SHRINE



IX. CAPITALS ON EAST SIDE OF SHRINE

show the two bays of this arcade, in each of which there was doubtless formerly an altar. The work of this transept belongs to c. 1220, though two of the original lancet windows were replaced by larger ones before 1350. The clustered shafts of the wall arcade are also different from any others in the church, being banded and detached; and their capitals are specimens of the best carving of this early period (see Photographs 5, 6, and 7) though the whole church abounds with beautiful capitals. Those west of the shrine (No. 8) are uncommon in design, and are supposed by some to represent the foliage of the water aven, whilst others like to imagine that water lilies are intended, in allusion to St. Candida, or St. White, as this saint is indifferently called.

It is a very open question who this St. Candida was, and why Whitechurch Canoniconum was honoured with her relics. The two chief theories are:

(1) That she was a virgin martyr of that name, who was scourged to death in Carthage under Maximian, and although this may seem at first sight a far-fetched idea, yet there are some good grounds for it. It is a matter of certainty that the church was more than half built originally under the Benedictine monks of St. Wandrille's Abbey at Fontenelle, near Rouen, to whom this property had been given by William the Conqueror. And rather earlier than that intercourse between Normandy and

the bishops and abbots of the Holy Land and Syria was so frequent that the transportation of relics from the East was not uncommon. The chronicles of Fontenelle Abbey and Verdun monastery make special mention of Simeon, Abbot of St. Catherine's on Mt. Sinai, staying two years at Rouen, and erecting on a hill in its suburbs a chapel to St. Catherine in which he deposited the relics of that saint, which he had brought with him from the East. Therefore it is quite possible that the relics of St. Candida may have been similarly brought over and deposited in some Norman abbey,—if not Fontenelle itself,—whence the St. Wandrille monks procured them for the glorification of their Dorsetshire property, though it was not till after they had relinquished their possession of it that the part forming the permanent home of the relics was built.

(2) The other theory,—as given by the Rev. S. Baring-Gould in a pamphlet on Whitechurch Canoniconum, from which I have permission to quote,—regards St. White, or Candida, as identical with Gwen,* a Breton saint, to whom churches are dedicated at Plouguin, Pleguen, St. Gwen, and St. Cast, in Brittany, that being the region in which, in the fifth century, she lived with her Cornish husband Fragan, after a period spent in Britain; while a holy well at Scaer is also dedicated to her under the Latin name St. Candida.

*Celtic form of white.

EDITORIAL

FROM the mountain top of vision and above the dividing entrenchment of a disintegrated Christian Church they are sounding the clarion calls of the era which is to be. For four centuries the powers of disintegration have wrought a havoc, varying from the open warfare of actual fratricide to the nominal peace which has but thinly disguised the mutual suspicions of an armed neutrality. Dissension has foretold dissolution. The powers of evil, wantonly uncontrolled by any merely ethical restraints, vaunt themselves before God and man, superbly confident of their own strength and of the weakness of a once forceful Christianity, a Christianity now all but relegated by the world of proud intellect and of superficial culture, to a dusty niche of history. Yet, at the very moment when dissolution seems most imminent there comes spontaneously from every quarter of the divided camp the unison of a common call to action in the vital unity of the bond of peace.

The Christian Church to-day stands face to face with a stupendous and unique opportunity for service in a living world to the glory of God. Certainly the only church which can meet the situation with the might of an irresistible faith must be a united church, catholic in the fullest degree. In the ecclesiastical commonwealth, as in the political commonwealth, men have come to learn that liberty must always mean liberty under the law. Freedom leads to authority,—not, indeed, to the authority of despotism, but to the authority of allegiance to the common good, as manifested in one centralised and constituted form. Allegiance is the operation of the law of unity in the common essentials of faith. The greater must include the lesser.

That the vital principle of the new Catholicity is to be authority is the burden of all the prophetic utterances, from all the sources, but this authority is to be the

authority of love, not of fear; of attraction, not of compulsion. Once we shall allow the faith which is common to all Christian men to burn in one common flame of love and devotion, the result will be no mere sum of the component units, but will far exceed that sum in a fervent heat which shall melt even the rock-ribbed barriers of ancient prejudice.

The insistence upon affirmations instead of negations is the second watchword of the coming Catholicism. Says Dr. Brewster, Protestant Episcopal Bishop of Connecticut, in his forceful pamphlet, 'The Catholic Ideal of the Church:'—

"Sectarianism is based upon distinctions, and usually negations, which cause men to separate. Catholicity is based upon affirmations uniting men in spite of differences."

One of the most significant utterances of the day comes from what may appear to some to be an unlikely source,—the extreme liberal wing of the Congregational denomination.* This only proves that the world still moves in cycles, not in tangents. Dr. Smyth's book is written with profound conviction and from an altitude of faith which quite disregards all the barriers of sectarianism. He frankly recognises, first of all, the failure of Protestantism to meet the needs of the present and the future. He sees in historical Protestantism a phase of necessary development which had to be, but which has now served its hypothetical usefulness. Because Protestantism is essentially schismatic in principle, in whole and in part, it can never be a permanent force.

Dr. Smyth sees in the movement of so-called Modernism, in the Roman Communion, the sure signs of a fresh revelation of power in an evolving Christianity to meet the vital needs of modern society

*The Passing Protestantism and The Coming Catholicism. Newman Smyth, New York. Charles Scribner's Sons.

and the modern mind, and to keep the protean forces of modern life, in all its new unfoldings, in alignment with the Eternal Verities. He perceives that men of common and vital faith are at present overstepping all the arbitrary boundaries of the ages of strife. Very clearly indeed does he perceive and note the need of a communion of forms in the spirit of symbolism which was so potent in the great ages of the mediæval Church. Best of all, while still a Protestant, by virtue of lifelong habits, he is ready to act. He says:

"If our Protestant modernism is to be something more real than a new theology, with its critical knowledge and its airy tolerance; if our hope of the unity of the Church in love is to become more than a prayerful dream; if our faith in the Universal Church is to be, not a mere listening to the dying echoes of Christ's prayer, but a resolute following of His living Voice, then we must be filled with a consuming zeal against the idols of our own theological and ecclesiastical making; and, with a humbled but renewed understanding, we should learn what are the elements and first principles of the oneness of the Church for which the Lord prayed, that the world might believe."

The immediately present movement brings no solution of the problem for Dr. Smyth, for he shares with Fogazzaro and others of similar faith the sorry distinction of a place in the *Index*. The future will bring results in proportion as affirmation shall take the place of negation. The Church of Christ has no room for the bitterness of contention; without that bitterness she may realise once more a newness of life as the Holy Catholic Church, veritably universal.

Already the spirit of unity in affirmation is operative in the Church Invisible. To what degree and by what means may this vital and organic principle become realised in the Church Visible, the Church which shall present an unbroken front to the powers of darkness and open one haven of refuge to the souls of men? For the invisible must find for itself a visible manifestation. Is it still possible

that the great forms, the great embodiments, the great symbols of Christian expression may once more become the universal language which shall be a medium of communion between the souls within and of appeal and authority to the world without?

It is no idle fancy, this vision of the revived power of Christian forms. The discussion of their value proceeds from no merely hypothetical premises. It is no mere æstheticism, superficial and sterile, which actuates the movements of return to the priceless heritage of instituted and once common expressions. The spirit of affirmation instinctively turns to the universal symbols, rich with the accretions of Christian history. That there is at work, in the non-ritualistic communions, a constant undercurrent of yearning for the dignity, the sweetness, and the cumulative power of the fixed forms, there is no question. The Puritan attitude of revolt is wholly dead. There remains to be overcome the deadly inertia of sectarian prejudice which stubbornly denies the unity of the faith. Meanwhile, the sheer beauty of the sanctified forms exercises the power of an inevitable attraction. Specific examples are not wanting. One has but to notice the degree to which so simple an agent as the Book of Common Prayer is making headway in circles where once every form of the Church of England was frantically repudiated, to perceive the operation of the law of beauty. The Scotch Presbyterian house of worship has been invaded by the once terrible emblems of a high altar and burning candles. To the traditional ritualist these manifestations may seem to be quite insignificant,—at best, irregularities, at worst, travesties,—but to the broader vision they are the signs of the operation of the vital principle.

Art is the most positive of all affirmations; and although to reason from expression back to essence is apparently to reverse the order of natural sequence, yet there can be no question as to the efficacy of an art form to make articulate the reality of an abstraction, even of so intangible an

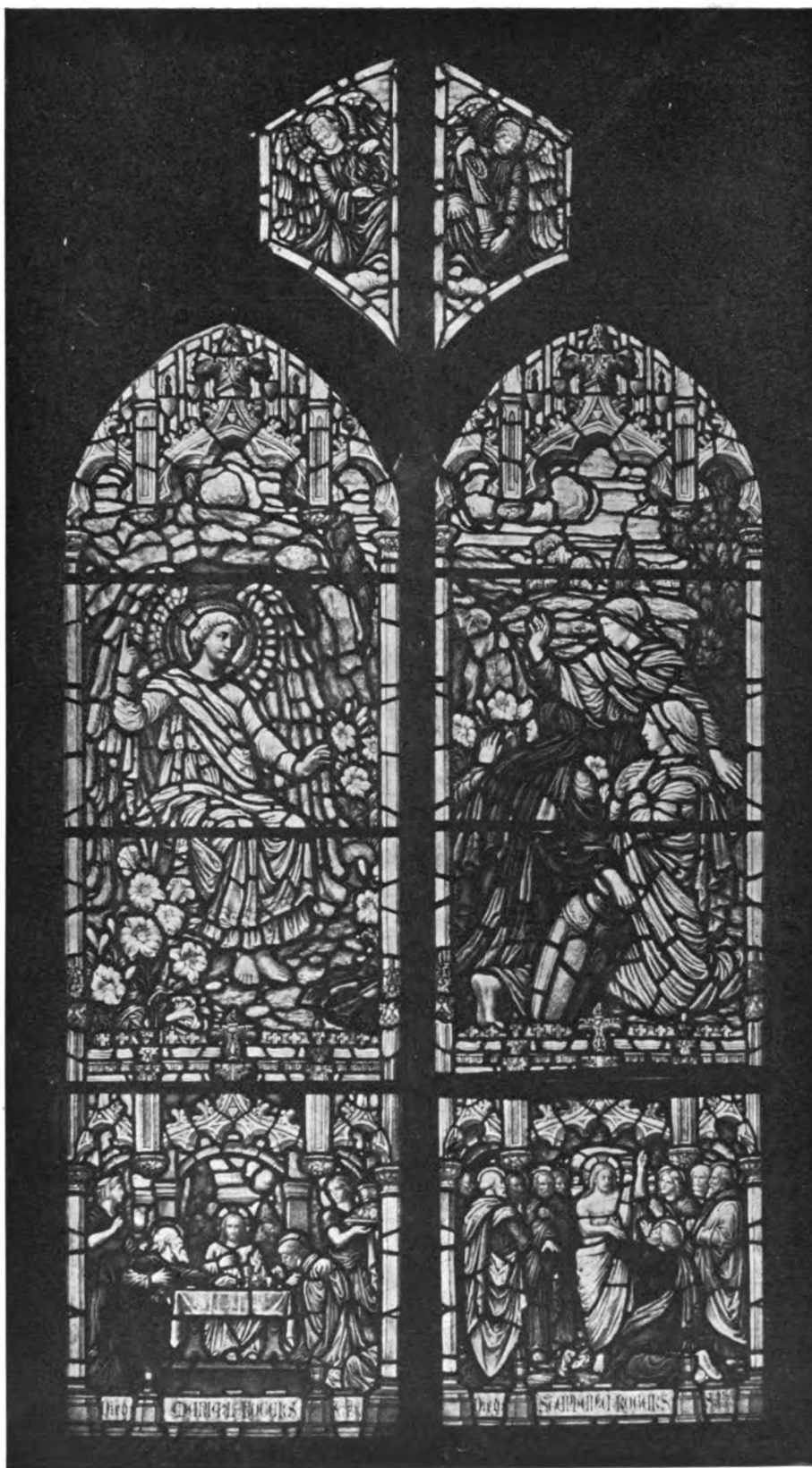
essence as the allegiance of many souls, now scattered, to the Church Invisible. In so far as the expression of common essentials shall assume a requisite dignity and sweetness of form, so far will the power of attraction in the essentials of faith receive a visible allegiance from men. To say that art is a dead force is as false as to say that religion is dead. Art will be a power in proportion as we free her from her degrading ministrations and bring her into alignment with the constructive forces of life.

Christian art does not end with the refinements of the visible expressions of worship. Good Gothic cannot contain all the significancies which the art attitude implies; that attitude opens vistas which are illimitable. In matters of faith no less than in matters of worship art as a princi-

ple sheds a pure white light on the disheartened chaos which merely scientific negation has created. A principle so potent cannot with impunity be lightly dismissed as a matter of superficial significance. Art is the most universal of all languages; it exists for the expression of otherwise inexpressible ideas; of these the mysteries of faith are eternally foremost. It is through art alone, if we take the term in its most inclusive sense, that unity of faith may assume a universality of aspect. Whatever may be the medium of that art, words of creed or of hymn, the traceries of a window or the purity of a vestment, all its embodiments shall be glorified in proportion as they afford the questing soul an access to the vision of the glory of Him who is throughout all ages blessed. W. H.



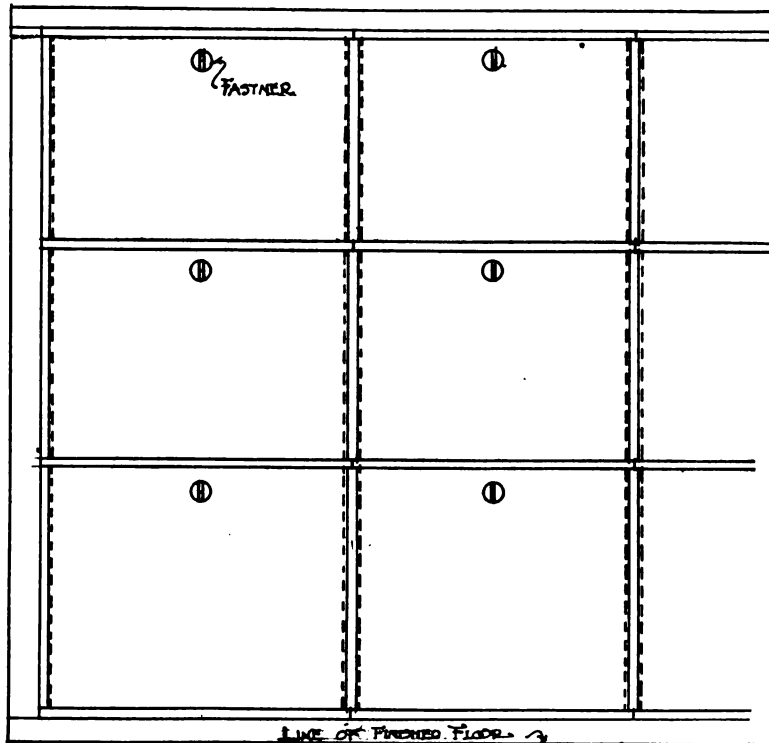
MORTUARY CHAPEL — RAYMOND L. ALMIRALL, ARCHITECT



WINDOW IN ST. JOHN'S CHURCH, HUNTINGTON
L. I. HENRY M. CONGDON & SON, ARCHITECTS
EXECUTED BY THE D'ASCENZO STUDIOS

Slate Catacombs in the Receiving Vault of the Green Mount Cemetery, Montpelier, Vermont

(See back cover for completed building)

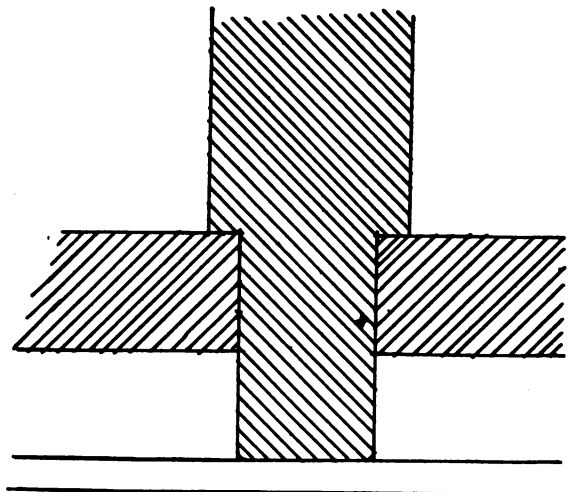


mainder of the stock one inch thick. As each top, bottom, or side is in one piece, large stock was required, particularly when it be noted that the largest compartments, which vary in size, are eight feet in length and three feet and six inches in width, to accommodate the huge boxes sometimes used in shipping caskets from Europe.

The slabs are set in cement, securely anchored with special brass

THE accompanying details are taken from the drawings of the architects, Messrs. Cleveland & Godfrey, and it is believed that a short description of the material used, as well as the method of construction, will be of interest. All the slabs are of Vermont Green Slate.

The thickness of the vertical partitions is one and one half inches. The fronts are three quarters of an inch and the re-



Christian Art

sockets, and all exposed surfaces of the slate have a fine rubbed finish.

Each front rests in a groove at the bottom, bearing against rabbets in the side partitions and is held from opening outward by a special catch that engages a socket in the upper slab.

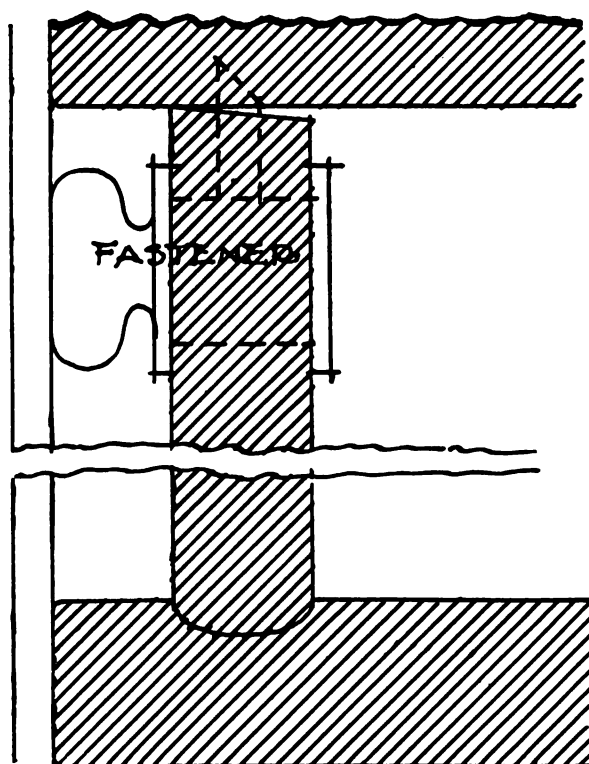
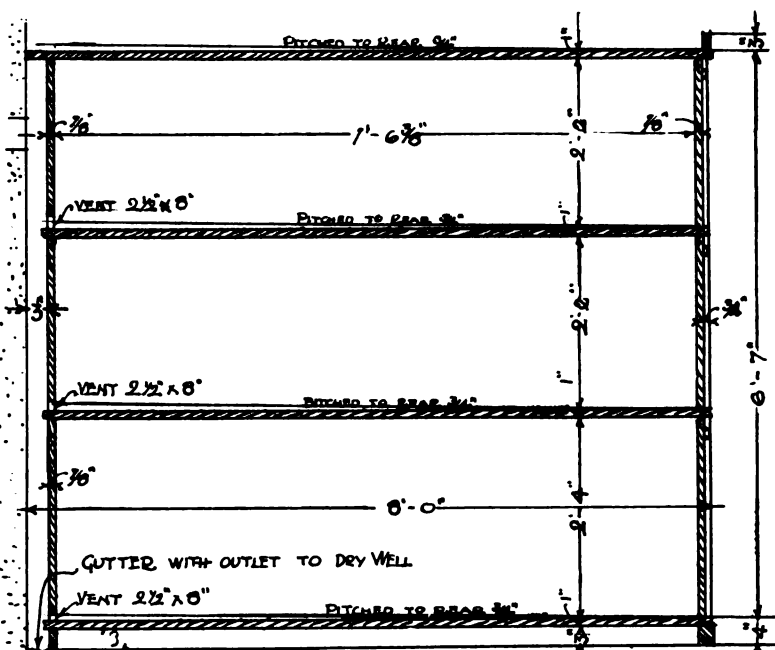
The catacombs are all pitched toward

the rear to enable them to be washed with a hose, the water passing out through an opening in the rear slab, into a drain

immediately under the space between the rear partition of slate and the brick wall of the building, thence to dry wells in the earth. The non-porosity of Vermont slate-rock renders its use peculiarly adaptable to this part of the work. Ventilation for this space is obtained through chases in the brick walls communicating above the ceiling with roof ventilators.

In work of this nature each piece of slate must be accurately cut and fitted to its proper place to insure perfect rigidity when heavy caskets are being moved.

This structural slate was furnished by The Mathews Slate Co., Boston, who also supplied the catacombs at Roselawn Cemetery, St. Paul (Cass Gilbert and Thomas G. Holyoke, Architects), with about twelve thousand square feet of slate set similarly to illustrated project.



JUST READY

The Book of Calvary Church

PITTSBURGH, PA.

Every student of Christian Architecture of to-day will find in this book matter of the greatest value and interest. Mr. John T. Comes, in *The Architectural Review*, speaks of this as "possibly the best and finest church, architecturally, in America," and the magnificent plates (37 in number) show the church in all its beauty. Among the chapters may be mentioned those devoted to "The Architecture of the Church," "The Woodwork," "The Glass," "The Statues and Symbols," "The Organ."

The volume is quarto (8 1/2 x 14 1/2 inches) in size PRICE \$1.00 POSTPAID

Richard G. Badger, Publisher, The Gorham Press

194 BOYLSTON STREET, BOSTON



HUNT & WOOLLEY

Silversmiths

79 Chestnut St., Boston

(Members of the Boston Society of Arts and Crafts)

Designers and Makers of Ecclesiastical articles in gold, silver, bronze, etc. The above-named craftsmen devote their experience of many years especially to the production of hand-made articles in precious and other metals for Church use and adornment. They will be pleased to submit designs and estimate upon request, or give estimates upon designs supplied. They refer by permission to Ralph Adams Cram, Esq., of the firm of Cram, Goodhue & Ferguson, Boston and New York.

The Harry E. Goodhue Co

23 Church Street Cambridge Mass



Stained Glass—No opalescent glass used in the making of Memorial Windows—All work painted on antique and pot-metal glasses as was done in the best period of Christian Art

NOTE

In our advertisement on page iv of *CHRISTIAN ART* for July, the lower plate was incorrectly entitled "The Prodigal Son." It is, of course, "The Appearance to St. Thomas."

Other details of our work on Trinity Church, Boston, will be found on pages 176 (July), 141 (June), and 98 (May)—also in the advertising pages of these issues of *CHRISTIAN ART*.

JOHN EVANS & CO.

78 Huntington Avenue

Boston, Mass.

Bound Copies of Christian Art

Volume 1 and Volume 2

Can now be secured from the publisher. The binding is a rich red buckram, with side stamp and shelf-back in gold. The top is cut and gilded with the other edges untrimmed. In this permanent form *Christian Art* becomes a work of reference that is invaluable. Volume 1 contains about 275 illustrations. Volume 2 over 300. The price of each volume is \$4.00 postpaid.

Subscribers may exchange unbound numbers (in good condition) for bound volumes for \$1.50. Numbers must be forwarded by prepaid express and bound volumes will be returned express collect.

Richard G. Badger, Publisher

The Gorham Press

194 Boylston St., Boston

Christian Art



ST. MARY'S CHURCH, LAWRENCE STREET, NEW YORK CITY

T. E. BLAKE
CARRERE & HASTINGS } Architects

All of the heavy tracery and trim of this building is made by ECONOMY MANUFACTURING COMPANY, NEW HAVEN, CONN. The building is constructed of red brick with inch joints, and in order to get the desired colour (as we use no colouring matter) this stone is made of red sandstone and cement, giving a dull pink, which is found to be very satisfactory to the architects.



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York

or to Messrs. Spaulding & Co., Chicago, Ill., Representatives for the Middle West

English
Stained Glass



Mosaics



Memorial Tablets



Brasswork



Heaton, Butler
& Bayne

Glass Painters by appointment to
His Majesty King Edward VII.

Christian Art

CONTENTS FOR SEPTEMBER, 1908

CHURCH OF THE HOLY FAMILY, LATROBE, PA. JOHN T. COMES, ARCHITECT

Frontispiece

THE JARVES COLLECTION AT YALE WILL HUTCHINS 241

Plates — Madonna and Child, Cimabue. Madonna and Child, Botticelli. Baptism of Christ, Perugino. Madonna and Child, Gentile. Adoration of the Magi, Luca Signorelli. Entombment, Giotto. Madonna and Child, Giovanni da Siena

CHURCH OF THE HOLY FAMILY JOHN T. COMES, ARCHITECT 252

ALTAR WINDOW, CHURCH OF THE HOLY FAMILY 253

AISLE WINDOW, CHURCH OF THE HOLY FAMILY 254

DETAIL FROM AISLE WINDOW, CHURCH OF THE HOLY FAMILY 255

EPISCOPAL CHAIRS J. TAVENOR PERRY 256

Plates — St. Marc's. St. Peter's Chair in Catacombs. Bronze Statue of St. Peter. St. Clemente. St. Balbina. St. Lorenzo. Lyons Cathedral. Patriarch's Chair. St. Ambrose. St. Augustine. Augsburg Cathedral

A SMALL COUNTRY CHURCH JEROME ALLEN, ARCHITECT 262

IN GERMAN CLOISTERS HUGO ERICKSEN 263

Plates — Ivy Clad Ruins at Lehnin. Cloister at Heilbronn. Sarcophagus at Heilbronn. Hohenzollern Mausoleum. Old Watch Tower. The King's House. Old Barn. Old Cloister Building. The Monks gate, Lehnin.

PROPOSED BUILDINGS FOR PAULIST FATHERS

CRAM, GOODHUE & FERGUSON, ARCHITECTS 271

Plates — The Cloister Garth, New York. Ground Plan, New York. Community House, New York. The Cloister Garth, Washington. The West Front, Washington. View from the Northeast, Washington. Ground Plan, Washington

EDITORIAL 276

TABERNACLE DOOR, CHURCH OF THE ADVENT v

THE PASSING OF THE STILTED CITY BLOCK vi

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.

In giving change of address the old as well as the new address must be given.

Entered at the post office at Boston, Massachusetts, as second-class mail matter.

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.



A MEMORIAL WINDOW NOW BEING EXECUTED FOR THE CHURCH
OF THE EPIPHANY, WINCHESTER, MASS.

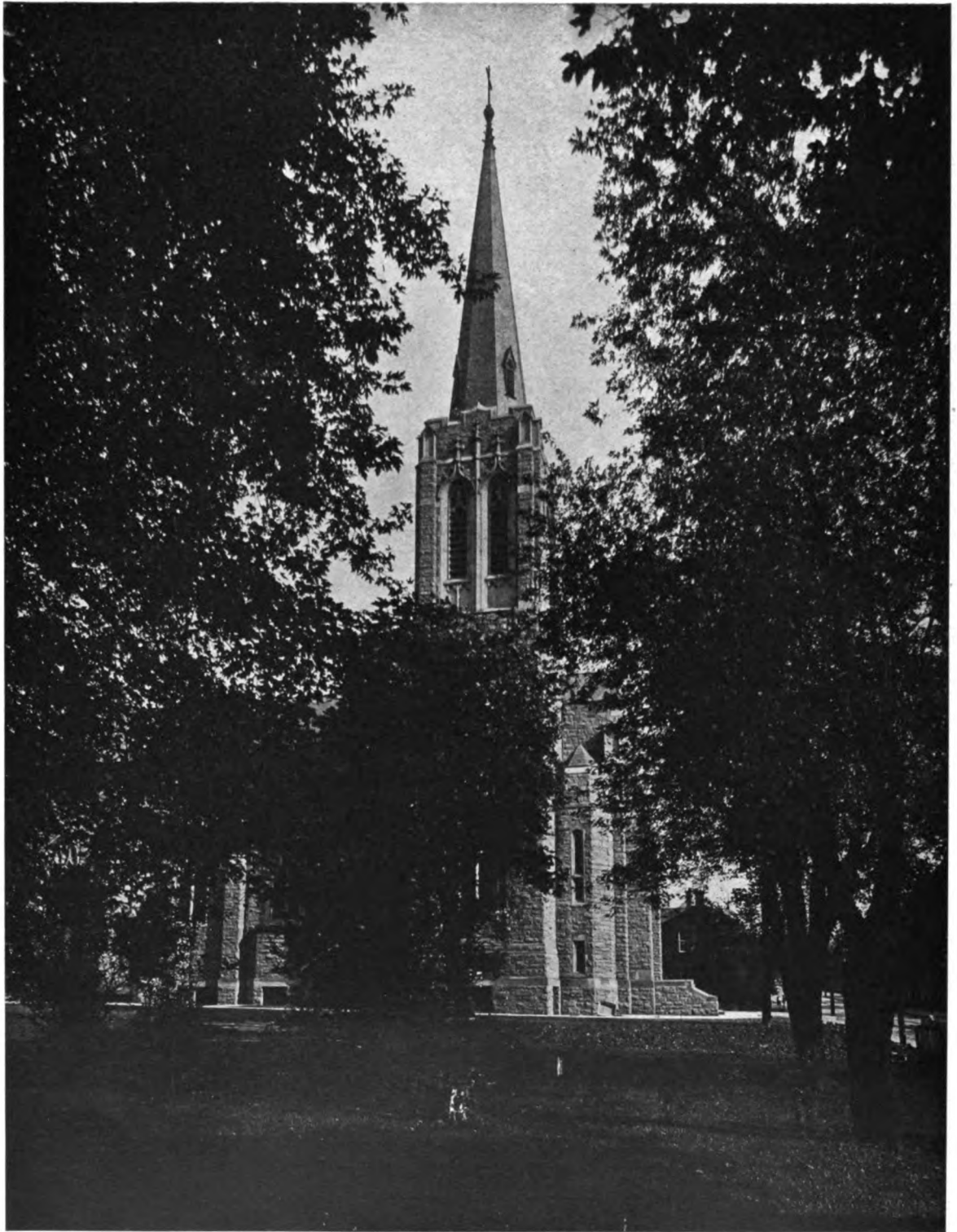
WARREN C. SMITH, ARCHITECT

The . Harry . Eldredge . Goodhue . Company

Twenty . three . Church . Street . Cambridge . Massachusetts

**Stained . Glass . Windows . Designed . and . Executed . in . accordance . with . the
principles . of . the . best . work . of . the . Old . World**

No . opalescent . glass . used . in . the . making . of . Memorial . Windows



CHURCH OF THE HOLY FAMILY, LATROBE
PA. JOHN T. COMES, ARCHITECT

Christian Art

Volume Three

September, 1908

Number Six

THE JARVES COLLECTION AT YALE UNIVERSITY ✓

By Will Hutchins

A COLLECTION of pictures is rarely a matter of real and vital significance beyond the merely historical interest which may attach to the few examples of rare merit which it may include. When art reaches the collection stage, the pallor of death is seen over the face of what ought to be a living thing. We become so accustomed to mistaking art collections for art itself and to making them the criterion of our judgment, that we all but forget that the museum collection is in no sense a part of ourselves. Apart from the most rigidly restricted disciplinary function, the art collection has a very small role to play in the scheme of life. Yet so completely have we become obsessed by the pernicious habits of mind which a segregated and specialised art has engendered within us, that we measure our supposed progress in terms of the museum rather than in terms of life. In the reaction from this bad habit it may still be worth while to remember that the historical collection may have a legitimate place and a beneficial use. Always it must be the disciplinary function of the museum which must be kept to the fore. That discipline need not limit itself to the dead routine of the student copyist. There is the larger discipline, the slow formative

process by which the public at large becomes aware of art as a living force, and learns to see in art not only the image of the past, but also the meaning of the present and the hope of the future.

Appropriateness of setting is a requisite in art, but the art collection may gain in force through the very incongruousness of its environment. Such is the case with the Jarves collection at Yale University. An educational institution which stands pre-eminently for what may be called the pragmatic ideals, for the standards of efficiency in the workaday world is not the most likely place for the home of a collection of early Italian pictures. Yale stands to-day, to the minds of most men, for the spirit of success, of achievement, of power. The ideals of devotion, of sacrifice, of the spiritual vision, are not absent, however, and they have a constant symbol in the silent witness of the pictures which are apparently so far from their true setting. Inevitably the deeper power of the inner vision must make itself felt in some degree as a result of their presence.

The Jarves collection consists of something more than one hundred examples of Italian paintings, covering the entire period of the rise, the climax, and the decadence of the school. It takes its name from the

Copyrighted, 1908, by Richard G. Badger. All rights reserved.



MADONNA AND CHILD, WITH SS. JOHN BAPTIST, JAMES, PETER, AND FRANCIS OF ASSISI. ATTRIBUTED TO CIMABUE

collector and donor, the late James Jackson Jarves, an American gentleman of means, who devoted the best years of his life to the study of Italian painting, and to a most discriminating search for the best procurable examples, to the acquiring of which he gave an unstinted devotion. During a period of years, spent for the most part in and around Florence, Mr. Jarves acquired a degree of connoisseurship which was altogether remarkable. This, augmented by an intimate association with some of the best critics of the day, men like Emilio Bucci of the Uffizi, Sir Charles Eastlake, and A. F. Rio, of Paris (perhaps the most ardent exponent of purely Christian art who has ever written), enabled him to make his selection with every possible refinement of perception and judgment. He was fortunate, too, in the time in which he was permitted to undertake the work. The middle of the nineteenth century was a time of germinal power in the return to a great art, but the dissemination had not yet reached its later proportions when this collection was undertaken. Even one decade after the collection was made it would have been impossible to duplicate it or to approximate it. Between 1850 and 1860 was the period when pre-Raphaelitism was making its great advance upon the stronghold of false taste, but at that time it was still possible to find for sale the examples of the pre-Raphaelite painters who had the first right to the name. It is to the lasting glory of Mr. Jarves that he had the percep-

tion to choose to collect almost wholly from the earlier men. He was not at that time moving with the current of popular fancy. In 1860, when the collection was brought to America, to be exhibited in New York, there was little of the now familiar attitude of sentimental regard for the earlier manner. Such critics as Professor Norton were at work, but the leaven of their judgment had not permeated the mass of common opinion. Indeed, it has yet to do so. But the Jarves collection must have served to awaken an entirely new interest in many minds.

In 1867 the collection was hung in what proved to be its permanent home,—the gallery of the Yale School of the Fine Arts, at that time a new and rather commodious building. The efforts of various enthusiasts to have a more central and metropolitan place provided were ineffectual. So it is that Yale still claims among her most priceless bequests an inheritance to which she had no particular right at first. Her claim needs now only the spiritual sanction of a proper attitude toward the treasure to make its validity permanent.

In 1868 the collection was catalogued with extreme care and fulness of detail by Mr. Russell Sturgis. This original catalogue is still current, and although it contains a number of gross inaccuracies of fact, mostly historical, yet it is remarkably illuminating as an exposition of the spirit of the collection as a whole.

At first sight the collection makes its



MADONNA AND CHILD
SANDRO BOTTICELLI

great appeal to recognition by virtue of its preponderant emphasis upon the early masters. A prolonged study will not alter the first conclusion. Excellent as are the examples of the schools of the sixteenth century, their value to the student must always be less than that of the rarer examples of the preceding schools. But the excellence of these early examples is rather enhanced by the fact that the collection covers so completely the whole gamut of historical development, from the Byzantines to the Bolognese. There are few if any collections in existence, either in America or Europe, which can boast of an historical completeness so evenly representative of the periods and schools covered. If the collection is unique in this respect, within its numerical limits, it is altogether isolated among American collections. With us the "Old Masters" are the men of the seventeenth century. We have in our museums and private galleries an abundant and high representation of such men as Rembrandt, Hals, Van Dyck, and the genreists. These men, however, are all distinctly modern. We must cross the threshold of the early Renaissance before we can wholly regain the spirit of art in its highest manifestations. Nowhere in America can that be done, with reference to painting, so well as in the New Haven gallery.

If the Jarves collection is uniquely representative of the early Italian schools, the question of legitimacy of attribution is naturally and properly raised. We are not at all concerned with the critical battles which are waged over names and dates. Only in so far as historical criticism affects the application of our knowledge of the masters to our own work is it our present concern. As Mr. Jarves himself has very truthfully admitted in his first announcement to the American public, the original catalogue of 1860, this collection has no more right to unerring authenticity in every case than any other collection, as for example the galleries of northern Europe. He says: "But comparatively few pictures have undoubted historical pedigrees. For the rest, catalogues are the result of the

best available criticism, based chiefly upon *internal* proof, sustained, where it exists, by collateral documentary evidence or trustworthy tradition." That the attributions in the present case are made in the light of a careful study there is no doubt. In most cases the characteristic style of the master in question is sufficiently in evidence to justify the use of the name.

In approaching the early examples in this collection, one is forced to remember even more than in a European gallery, the act of violence which has been done in removing pictures of a distinctly functional character from their native and appropriate setting. The thread of association has been all but completely broken. It cannot be too insistently urged upon our attention that the origins of painting were in a purely architectural spirit. Giotto without his mural decorations would be to us the merest pallid tradition. Take from Cimabue his altar setting and place him beside the moderns of entirely different purpose and character, and he becomes, not a master, but a child. But even the violence of this removal from the true setting may be justified for us if we can learn, by an act of sympathetic perception, the lessons of legitimate decoration and appropriate expression. With all proper allowance for the inevitable drop in character which comes to such pictures when they are removed from their true setting, it is beyond dispute that they come trailing clouds of glory. A monument loses its first reason for being when its commemorative character becomes obscured, but it may still tell the story of what a work of monumental art may be in general.

It is useless to enumerate in detail even the more interesting of the earliest of these pictures. Suffice it to say that the twelfth century is admirably represented with typical examples of the Byzantine manner. It is not altogether probable that all of these are of such an early date, for here and there in the corners of Italy the Byzantine tradition was continued long after the native schools had taken firm root, but some of them are undoubtedly among the very earliest mediæval paintings which have



THE BAPTISM OF CHRIST, PERUGINO

come down to us. All the distinctive mannerisms of the small Byzantine-Italian easel picture may be seen here. There are a number of pieces of encaustic, with highly archaic Greek inscriptions.

When we come to the end of the thirteenth and the beginning of the fourteenth century we find ourselves on more familiar ground. The panel attributed to Cimabue is evidently enough in his manner, whoever may have painted it. As much may be said for the supposed Giotto Entombment, which is an unusually good example of the Giottesque manner, having both Giotto's heroic style and his architectural character well embodied. Of the Giotteschi there are examples of both the Gaddi, of Giotto, and of various minor and unknown men. The Sienese school is represented by a double composition ascribed to Duccio, not without a certain probability, and quite in the manner of the altar panels in the *Opera del Duomo*. Simone Martini is given an excellent wing of an altarpiece, an Epiphany with an Annunciation in the *gradino*.

The painters of the fourteenth century exist as individuals, but a purely individual expression was neither their aim nor their achievement. They fall into groups naturally; a local tradition of the *bottega* was enough to compel their expression into a channel which seems to us stereotyped. It is only when we come to the fifteenth century that we feel the personal charm of distinct individualities. It is just in the half light of the emergence of the individual that art has its greatest power. The restraint of a fixed form is more stimulating to the inventive and creative faculties than is the irresponsible freedom of unrestrained impulse. The point of this emergence into a restrained freedom was a period which is well represented in the Jarves collection. The generation beginning with Gentile Fabriano and including, say, Perugino, covers in a general way that period. Of Gentile's own work there is so little in existence that every additional example of his manner which comes to light is of the greatest value. The example which is reproduced herewith is mentioned in Crowe

and Cavalcaselle as "injured by restoring."* Since it was seen by the latter, it has been most fortunately cleaned, in which process the repainting has wholly disappeared. The picture is signed, and even without that somewhat doubtful distinction, would take its place among the master's works. The sweetness for which Gentile was known to his contemporaries, and the rarely decorative manner for which we cherish him, are both apparent in this Madonna. Small but representative examples of Angelico, of the precocious Masaccio, of the classical Squarcione of Padua, and of Benozzo Gozzoli, all give an impression in miniature of men of whom we think in terms of greater dimension.

Although of a later date in point of time, in feeling and manner Matteo di Giovanni da Siena falls naturally into this group. The Sienese painters, although their first local traditions were quite as early as the parallel developments of their Florentine neighbors, yet kept their early characteristics to a much later date. Matteo was easily one of the great artists of Siena, and deserves a recognition as a great decorator. The walls of the churches of Siena are an eloquent testimony to the rank of his genius. Outside his native town, however, he is not well known. The present example of his manner is at once typical and misleading, for his real style, although never heroic, is more masculine than is here perceptible.

The examples attributed to Luca Signorelli, the Lippi, Verocchio, and Lorenzo di Credi, are less convincingly authentic or representative than some we have mentioned. Other pictures which do not fall within the scope of our present study are the very excellent portraits by Francia and the elder Ghirlandajo, and the "Hercules Killing Nessus," by Antonia Pollajuolo. This last is one of the best works of that painter in existence. It is a remarkable example of Florentine technique of the time, but has, of course, no religious value.

So much of the story of Christian painting must always concern itself with Perugino, that a representative collection of religious pictures must include him. There

* C. and C. III, 103, following the note of Mr. Sturgis.



MADONNA AND CHILD, GENTILE
DA FABRIANO

is a single small panel in oil, by Perugino, in the Jarves collection, a Baptism of Christ, of very small dimensions but remarkably large in manner and suggestion. It is one of the points of focal interest in the gallery, but it is by no means the centre of interest. There are two pictures of unique charm which are bound to dominate the attention of every student who has freed himself from the fascination of the earlier men. The first of these pictures is the Madonna and Child attributed to Sandro Botticelli. To determine the authenticity of so remarkable a picture as this is no light task: it requires a familiarity with the minutest details of historical criticism. There can be no doubt, however, as to the beauty of the picture itself. That it suggests Botticelli to a convincing degree is equally certain. It stands the test of prolonged and intimate acquaintance, with all the cumulative force of the great picture. The science of attribution has invaded the list of the supposed Botticellis everywhere with a destructive vigour. This is as it should be, for we need to be reminded that the value of art is not in names, with their inevitable commercial valuation, but in beauty of expression. Disregarding, then, the technical problem of attribution, and confining ourselves to essentials, we may come to this picture with a perfect assurance of its inherent worth.

The Circumcision in the manner of Giorgione is an equally interesting picture, as appealing in colour as is the Botticelli in line. That it is a product of Giorgione's own hand is by no means assured. Indeed, the most audacious collector must be slow to infer even the remotest connection between a canvas, however Giorgionesque in feeling, and the master of Castelfranco. There is, perhaps, less distinctly personal feeling of execution in this than in the alleged Botticelli. The colour is unquestionably in the manner of Giorgione. The composition is not only like him, but seems to have exactly his typical characteristics. In this we are, of course, proceeding from the hypothesis that we can suppose a norm of the Giorgionesque manner, based on such examples as the "*Fete Cham-*

petre," the Pitti "*Concerto*," or the Hampton Court "*Shepherd*," an hypothesis by no means admitted by a majority of critics. Here again, also, we are forced back to an examination of the merits of the picture rather than of its authenticity. The religious motive in it has hardly more than a pretext, an excuse for the joy of pure colour. In this the picture is typically Venetian, as well as Giorgionesque. In drawing, however, there is not the same care for the completely rounded form, down to the articulation of the smallest members, as ought to be found in a really great Venetian religious picture of the end of the fifteenth century.

A Venetian painter of a less sensuous appeal, but of notable devotional charm, was Marco Basaiti, whose remarkable "*Calling of the Sons of Zebedee*," in the Academy at Venice, would be more highly esteemed did it hang elsewhere than in close proximity to Titian's grandiose "*Assumption*," and Tintoretto's overpowering "*Miracle of St. Mark*." Basaiti is here represented by a Madonna and Child with SS. Mary Magdalene and John, with portraits of the donors.

Of the sixteenth century masters there are good examples of Fra Bartolomeo, Andrea del Sarto, and Sodoma. What purports to be an early Raphael is a small Madonna with SS. John and Joseph of Arimathea supporting the dead Christ. This is altogether in the Peruginesque manner, Raphael's very earliest style, if it may be attributed to him at all. The composition is closely based on Perugino's fresco (transferred to canvas), in the Palazzo Albizzi, at Florence. In several details, however, it differs from the original. It is in excellent condition, and comes from the famous collection of the Villa Chigi.

We need make no further enumeration of the contents of the collection. To name once more the men of the decadence, and to recall their varying character, will serve no useful purpose. It remains to suggest some application of this collection to our own constructive needs. We must rise, once and for all, above the hopeless stagnation of mere good taste, which gluts itself upon the struggles of the past, and come



ADORATION OF THE MAGI, LUCA SIGNORELLI

to the ages of achievement with a spirit, not of appreciation, but of disciplined apprenticeship. And that apprenticeship must be of the spirit.

To the University itself the collection must make its first appeal. In the changed conditions of education, when the ideals of discipline are being invaded by the demands of mere time-serving utility, not to mention the superficialities of an empty culture, there is a place for the unflinching rigour of the standards of the mediæval and early Renaissance art. Sooner or later every generation must face the imperative problems of motive. And just as invariably as those problems arise, there will be the clear response of the old artists, who had found a thing worth doing and were content to give their lives to it. The problem will never be answered twice in the same way, but the spirit of the response must always be the spirit of devotion, if the answer is to be final. No source of inspiration is more potent to this end than

the art of the middle ages and the early Renaissance. It will avail nothing to affect the mannerisms of Angelico or the subjects of Giotto. It will avail everything to learn the lessons of Angelico's devotion and Giotto's simplicity. To the modern university, where sybaritism and personal ambition are too pronounced, there is need for every means which will direct the attention of men to the joys of service. Art is the one service which is altogether joyful. We may turn few men to a professional career as creative artists; there are enough artists now. Only Rossetti could wish that all men should be painters. But that all men should share in the joy of the creator of beautiful things, and find in such creation an interpretation and a consecration of life, is essential. To the universities is given the sacred trust of the flame of knowledge. That the flame may be a light to men there must be the consecration to a noble ideal of life, and the vision of a perfect form to which the raw



ENTOMBMENT ATTRIBUTED TO GIOTTO

materials of life shall be made to contribute. No one can deny that the old days in our American colleges were days of sacrifice. However limited may have been the opportunity for enjoying the more superficial refinements of culture, there was ample provision for turning out men who had learned the lesson of sacrifice. In the new conditions, when prosperity opens the way to numberless temptations, there must still be the restraint of a single-minded purpose if we are to preserve our integrity. Mere democracy will not suffice; mere devotion to truth, even, will not be effectual. There must always be the informing spirit which shall give a meaning of purpose to the whole. Such was the spirit of the early art, and such must be the lesson of the early art to us.

That an art so remote from the common experience of the mass of modern men will ever have a distinctly popular esteem is not to be expected. As vernacular this particular language has served its time. But it may yet have a great function outside its moral significance in the educational

sphere. A distinctly religious art must always assert itself squarely against the process of secularization. The Church is most effectual when she avoids the things of the every-day world. There must be a return to the spirit of the early masters in religious art as a part and parcel of the expression of the Church herself. The action of the Holy Father in his encyclical against the abuses of music in the Church, condemning the indiscriminate introduction of operatic and other secular forms, might well be followed by a crusade of return to an art of equal severity with the Gregorian, in decoration. The value of such a collection as the Jarves as a continually accessible standard might then be apparent to every decorator, architect, priest, and bishop.

Art education for the professional artist should be strictly conditioned upon a demand for production. The flights of genius may be left to themselves, but the regular channels of production should be opened with reference to a particular demand. In urging the claims of a systematic training, based upon the best models, we are not forgetful of the fact that original expressions of value may at any moment spring from untutored sources. But experience has demonstrated beyond all doubt that for all but the most eccentric genius the discipline of apprenticeship to the severest styles has always been most fruitful in results. Such a discipline is quite as essential for the patron as for the artist. Here is an opportunity for usefulness in a collection like the Jarves. There are all the galleries of Europe for the professional art student, but for the seminarist in this country there is almost no opportunity to become acquainted with the great expressions of purely Christian art at first hand.

A thorough training in the history and theory of art must be made obligatory in every theological seminary if a consistent demand is to precede a worthy production. To the European seminarist the opportunity is always at hand; to the American seminarist, whose opportunity for travel has been meagre in the extreme, and

whose knowledge of art at first hand amounts to just exactly nothing in most cases, there must be opened such doors as exist, and his attention must be made compulsory. A discipline in the history of art will not result in any noticeable results at first, but in the course of time a distinct betterment of conditions could be confidently expected. So long as any portion of the Church adheres to art as a fundamental principle of expression, there will be the need of consecutive education for the clergy in the best examples procurable. That the Jarves collection is readily accessible is fortunate, and that Yale is hospitably disposed in the matter is patent. It remains for the heads of seminaries to make an immediate and persistent application of this and other means to a much desired end.

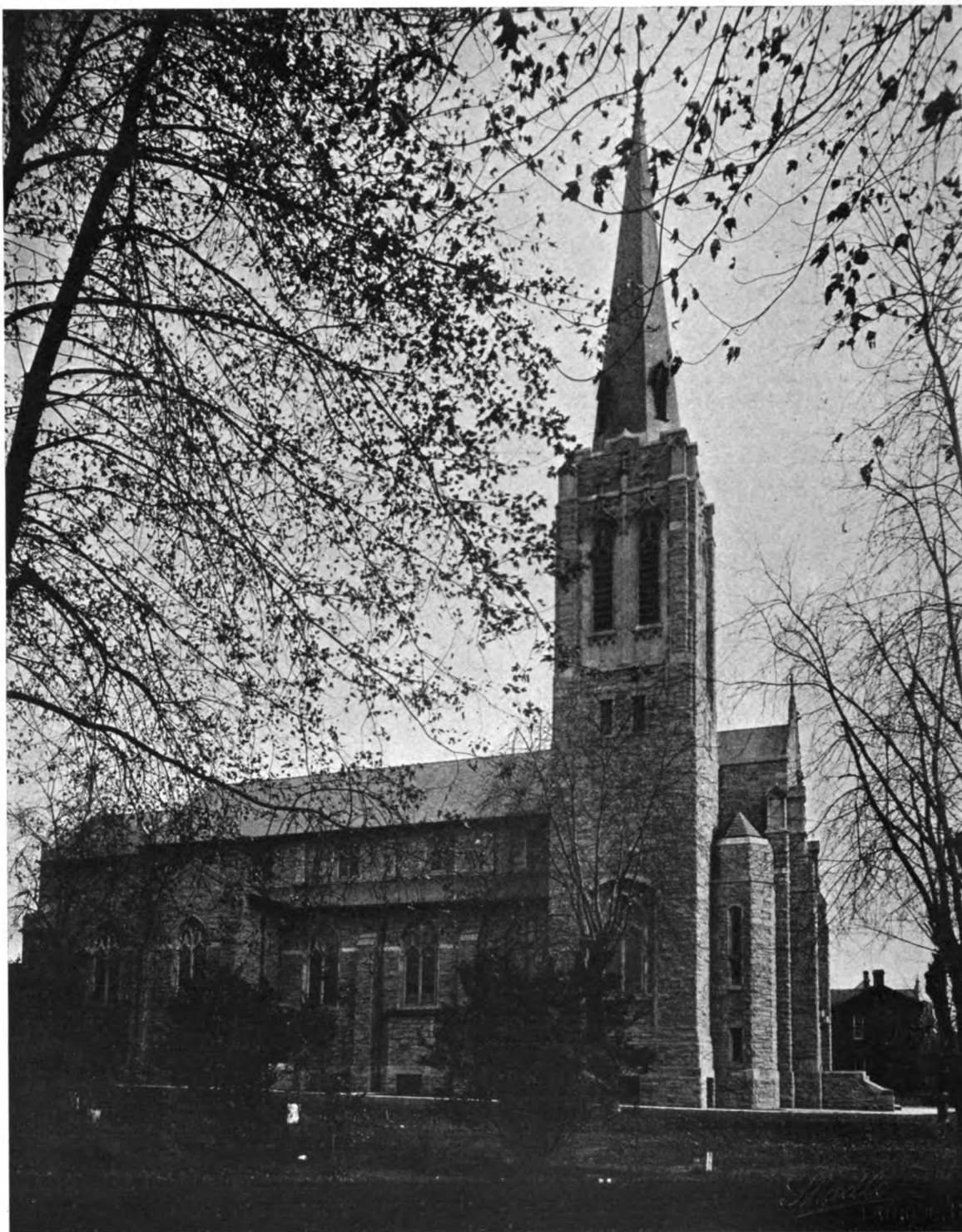
During the past year an experiment of great promise has been made. The Jarves collection, together with other collections of the University, has been opened regularly on Sunday afternoons to the general public. That such a step should not have been taken long ago may be a matter of mild surprise. That is not our present concern. We must not, however, fail to note the unprecedented and wholly unexpected degree of interest which the collection aroused among the working people who came in surprising numbers. Such an interest points to a time when the privilege of seeing fine art will no longer be conditioned upon a chance philanthropy, but will be the common right of all men. At that time there will be none of the unfamiliarity which now puts a barrier of coldness between the artist and his public. The universal language regains its right to a universal message.

The lesson of an ordered procedure with a constructive purpose is the lesson of art. The even balance, the poise, the far-sighted vision, which actuated the beginning of such a collection, and which guided its formative period, remain in forceful expression. To see the panorama of centuries reduced to such tangible proportions, and yet retain its larger aspects, is a rare privilege. That is what has been made possible here. From first to last the representative note has been kept dominant, and in the consequent re-

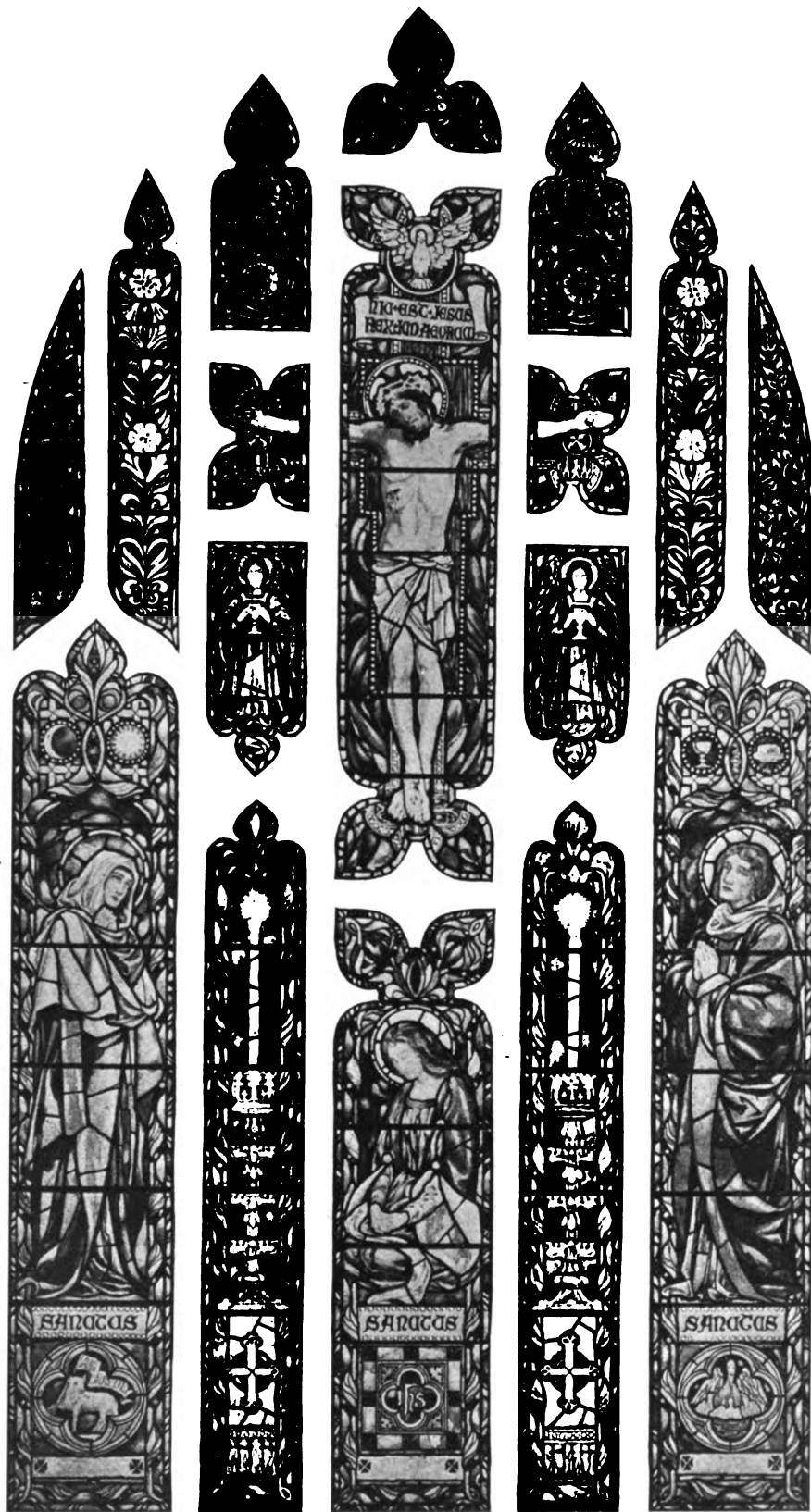


MADONNA AND CHILD WITH ANGELS. MATTEO
DI GIOVANNI DA SIENA

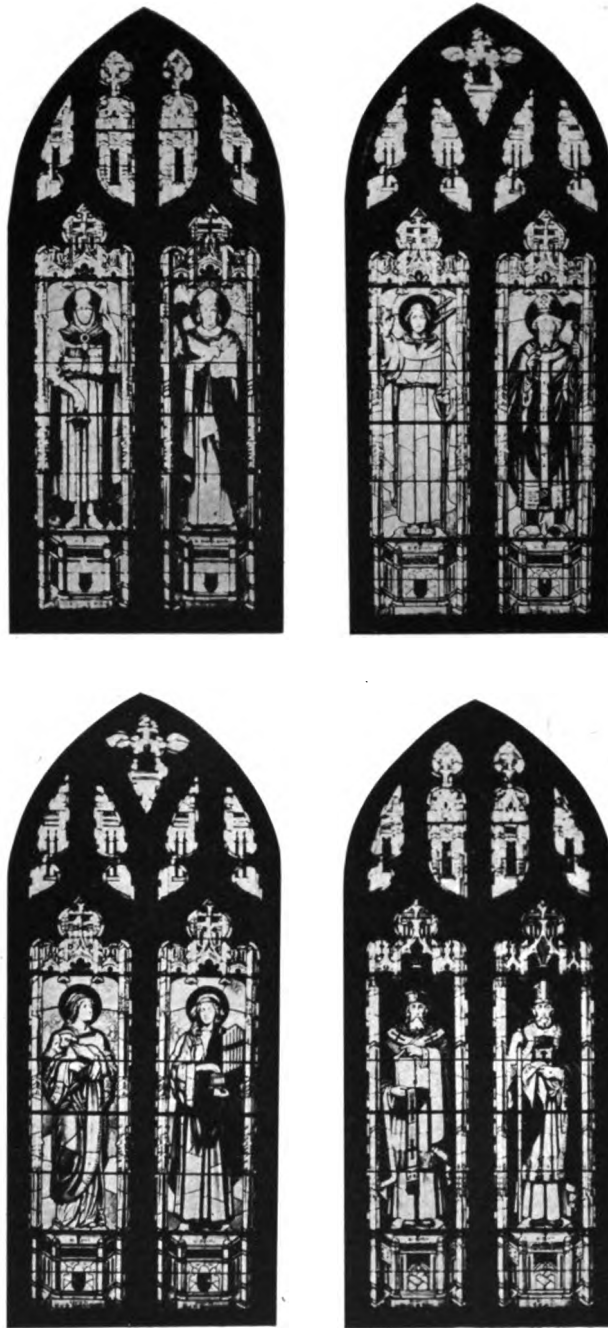
straint and unswerving directness of the collection as a whole, there is a power of appeal which none of the more pretentious collections, gathered in the light of personal whims, or of current fashion, or in merely desultory fancy, can equal. The painter who is under the domination of this or that period or school or master, gives an undivided attention to his present interest. The general student must always take the larger view. It is for him to relate the part to the whole. It is right that the specialist should specialize, and the creative artist is the most fanatical of specialists; it is equally right that he should be restrained, in interpretation if not in practice, by a broad perception which includes an angle of vision altogether too wide for the creative focus of intensity. Within the small limits of this collection may be found something which will make a direct appeal to every taste. More than that, and infinitely more important, there is the perfect balance which restores the equilibrium of mere taste, and brings a conviction of the deeper significance of art in its evolving manifestations. The careful emphasis upon the best of those manifestations is its greatest service.



CHURCH OF THE HOLY FAMILY, LATROBE
PA. JOHN T. COMES, ARCHITECT



ALTAR WINDOW, CHURCH OF THE HOLY FAMILY, LATROBE, PA. JOHN T. COMES ARCHITECT. DESIGNED AND EXECUTED BY HARRY E. GOODHUE COMPANY



AISLE WINDOWS, CHURCH OF THE HOLY
FAMILY, LATROBE, PA. JOHN T. COMES
ARCHITECT. DESIGNED AND EXECUTED BY
HARRY E. GOODHUE COMPANY



AISLE WINDOW, CHURCH OF THE HOLY
FAMILY, LATROBE, PA. JOHN T. COMES
ARCHITECT. DESIGNED AND EXECUTED BY
HARRY E. GOODHUE COMPANY

EPISCOPAL CHAIRS

By J. Tavenor Perry

ON the eighteenth of January the Roman Catholic Church celebrates, the festival of the "Chair of St. Peter at Rome," a festival which, although it may have been known in more ancient times, was only instituted by Paul IV, in 1518. This festival is, of course, only intended to commemorate the accession of St. Peter to the See of Rome, the "Chair" being only used in an abstract and symbolic manner, no material seat being intended; nevertheless, as we shall presently see, certain chairs traditionally regarded as having been occupied by St. Peter were, from an early period, held in great respect and veneration. But the chair, as such, was always regarded both as a mark and a symbol of power and authority, and, perhaps, peculiarly so among eastern nations where the people generally sat or crouched on the ground or on rugs and mats. The importance of the raised seat or throne is well shown in Assyrian and Egyptian sculpture; and in India and Persia, in more modern times, where the princes, like their subjects, only kneel or lounge on cushions, they have them elevated on an ornamental dais to imitate a throne; and we may assume that it was on some such elevated seat that Eli was sitting when the news of the victory of the Philistines was brought to him, and "he fell from off the seat backward by the side of the gate and his neck break." A good example of the manner in which the chair continued to be regarded as, by itself, the symbol of authority, is shown in a Byzantine bas-relief from the north portal of St. Mark's at Venice, of perhaps the first half of the eleventh century, where a vacant chair, surmounted by an Agnus Dei, is adored by six sheep on either side, representing the Apostles, and flanked by palm trees (Fig. I).

There are still two chairs in existence connected with the name of St. Peter, in each of which it is claimed that he may have sat, but one of them only can be associated with the festival. This one is a fixed seat of stone of great antiquity, which could only have been used for ecclesiastical purposes, and the other is of a moveable character and, though undoubtedly ancient, has nothing but tradition to connect it with the apostle. The first of these, the stone chair, is carved in the solid tufa out of which the chamber in which it stands has been excavated, is in the Cemetery of Ostrianus, known also by the name *Ad nymphas Sancti Petri*, by the catacombs of St. Agnese (Fig. II). That this chair was venerated as early as the sixth century and regarded as the very chair on which St. Peter had sat we know, since John, Abbot of Monza, who was in Rome about the year 590, in the time of Gregory the Great, refers to it in his letter to the Lombard Queen Theodolinda, to whom he sent some drops of the fragrant oil, which he regarded as sacred relics, from the lamp which was kept burning in front of it; and the pedestal which supported that lamp remains in front of the chair to this day. The other chair, associated by tradition with St. Peter from the second century onward, was what is known as a *sedia gestatoria*, a sort of sedan chair, made of oak with late additions in acacia wood and inlaid with ivory bands and panels decorated with the "Labors of Hercules." At the end of the fourth century it was placed by Pope Damasus in the Vatican baptistery; and after being shifted from place to place was finally encased by Bernini in a bronze shrine and now stands in the apse at the west end of the Basilica. Besides these two chairs there is the one on which the bronze statue of St. Peter is placed (Fig.

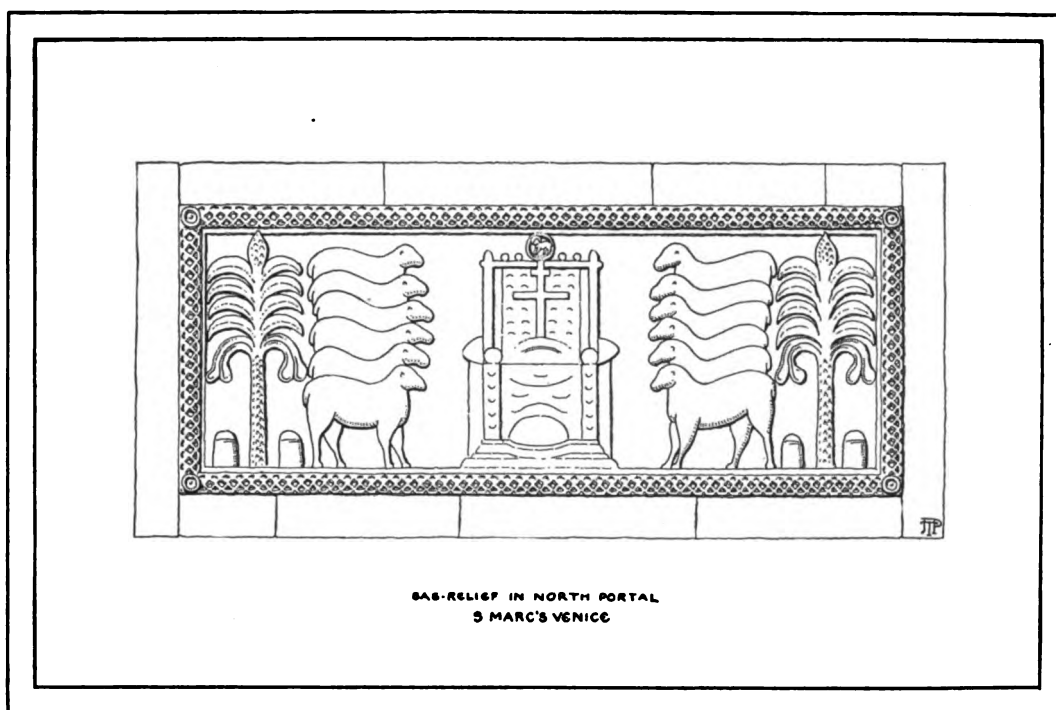


FIGURE I

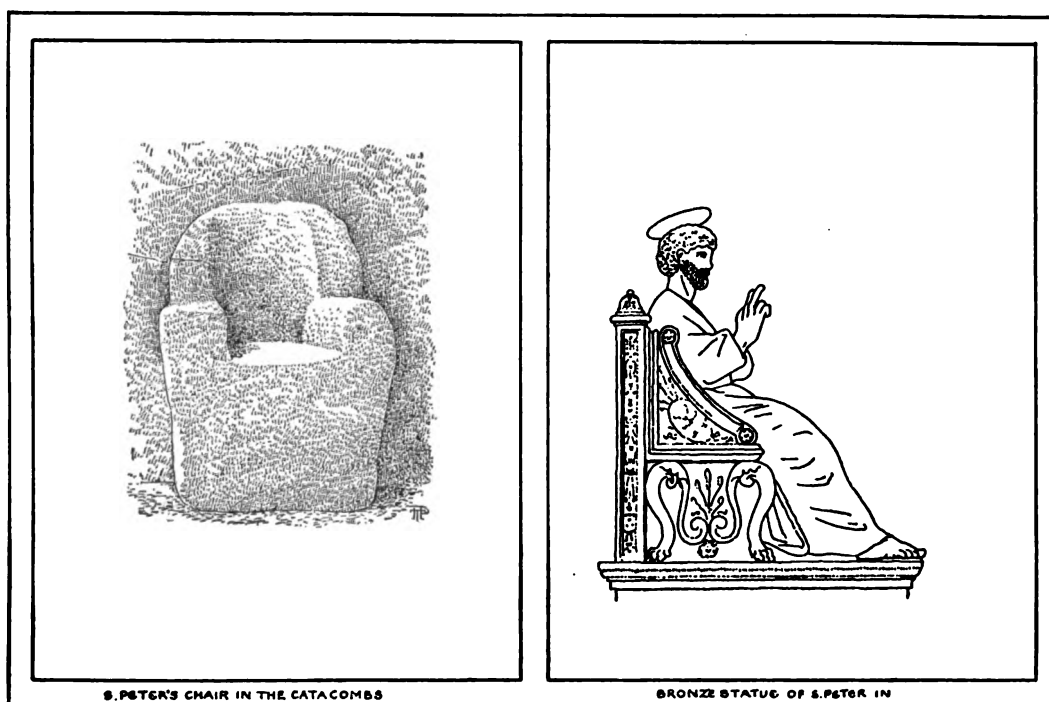
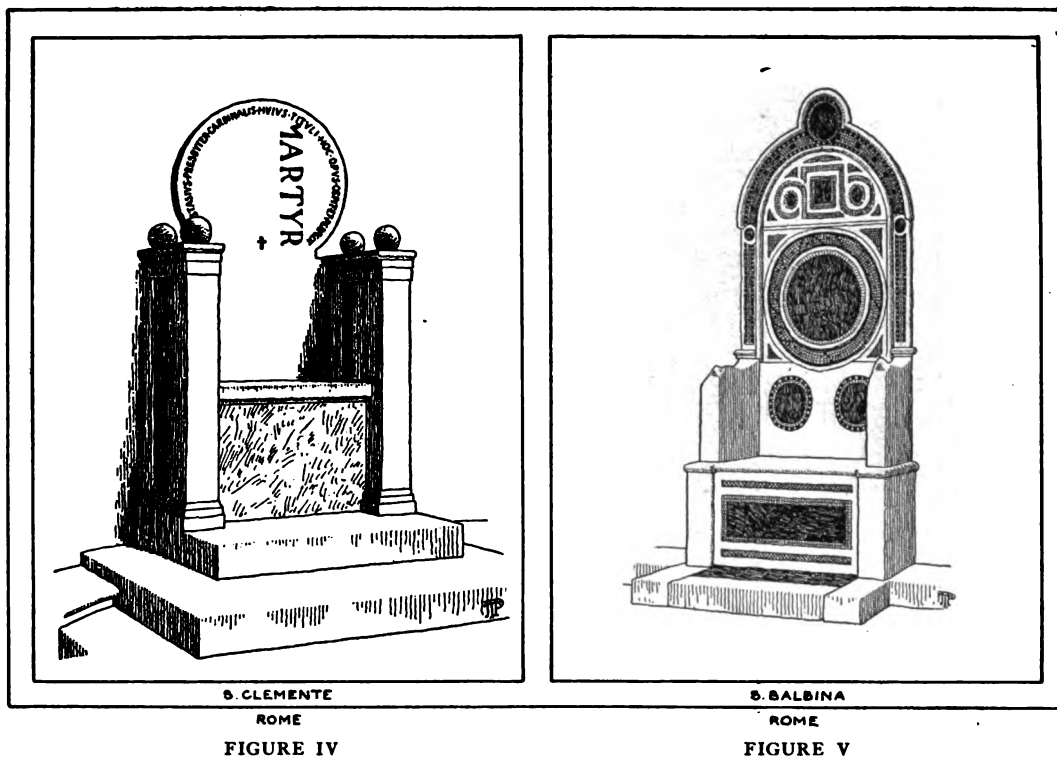


FIGURE II

FIGURE III



III), the age of which is very uncertain; but assuming the keys to have been a comparatively recent addition, the statue may belong to the fourth century, and is valuable, together with that of the statue of St. Hypolitus, now in the Lateran Museum, as showing how these chairs were occupied at that early date.

Perhaps the most ancient episcopal chairs remaining, having been diverted from their original classic purposes to ecclesiastical use, are the throne of St. Marcian, in Syracuse, and the *sedia balucare* of the Lateran. The seat of St. Marcian, which St. Paul himself may have sat in, consists merely of an inverted Ionic capital, the volutes forming the arms of the chair, whilst the Lateran seat, which played an important part in the ceremonies of the enthronisation of the popes throughout the middle ages, was a slab of perforated porphyry, intended for quite other uses, taken from the Baths of Caracalla, and is now preserved in the Hall of the Mosques in the Vatican galleries.

When the Christians first began to erect churches they adopted, among many other

forms the basilican arrangement of the tribune, with its seats, the bishop taking the position of the praetor, with an elevated chair in the centre of the wall of the apse, having lower seats on either hand for his clergy; and this primitive arrangement continued in all episcopal churches until after the eleventh century. The earliest examples of this remaining in anything like a complete state are only to be found in the north of Italy, as in Rome itself—the changes necessitated by such devastations as those of Robert Guiscard in the eleventh century, and the rebuildings and alterations of later date have left us little or nothing of the earliest periods; but the very beautiful reconstructions of the twelfth and thirteenth centuries, though now fallen into desuetude, are admirable examples of a later phase of the same arrangements. Perhaps the earliest chair remaining in Rome is that of St. Clemente (Fig. IV). The old church was destroyed by Guiscard, in 1084; but in the time of Pope Paschal II, at the beginning of the twelfth century, Cardinal Anastasius, whose name appears in the inscription on the back of the chair,

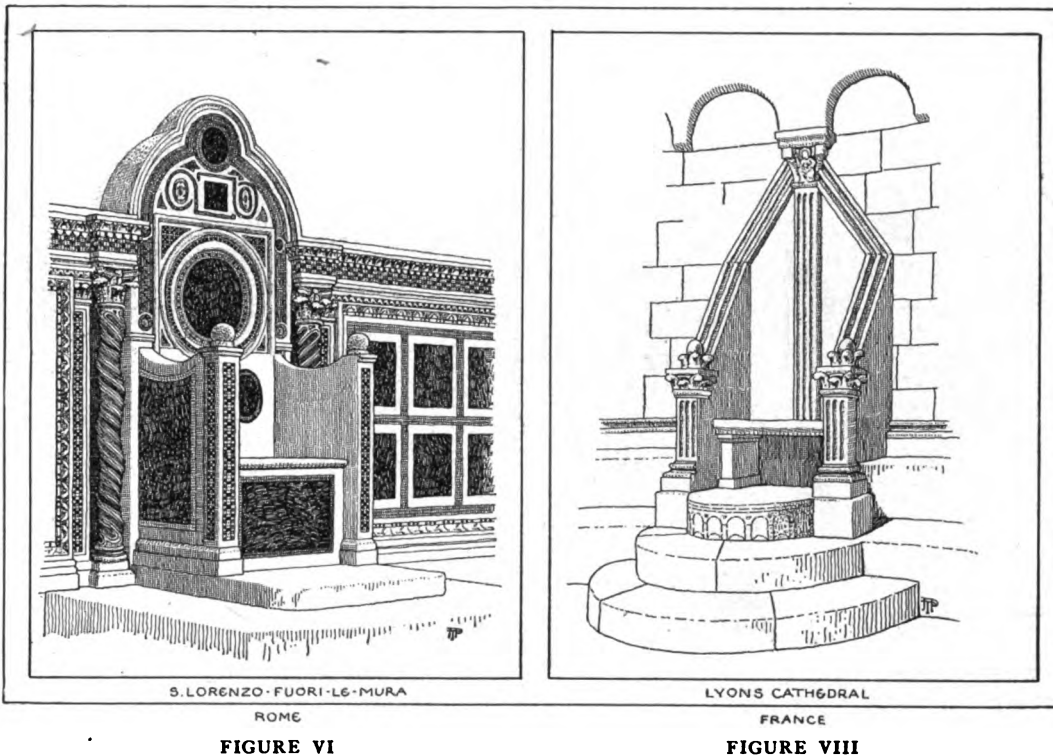


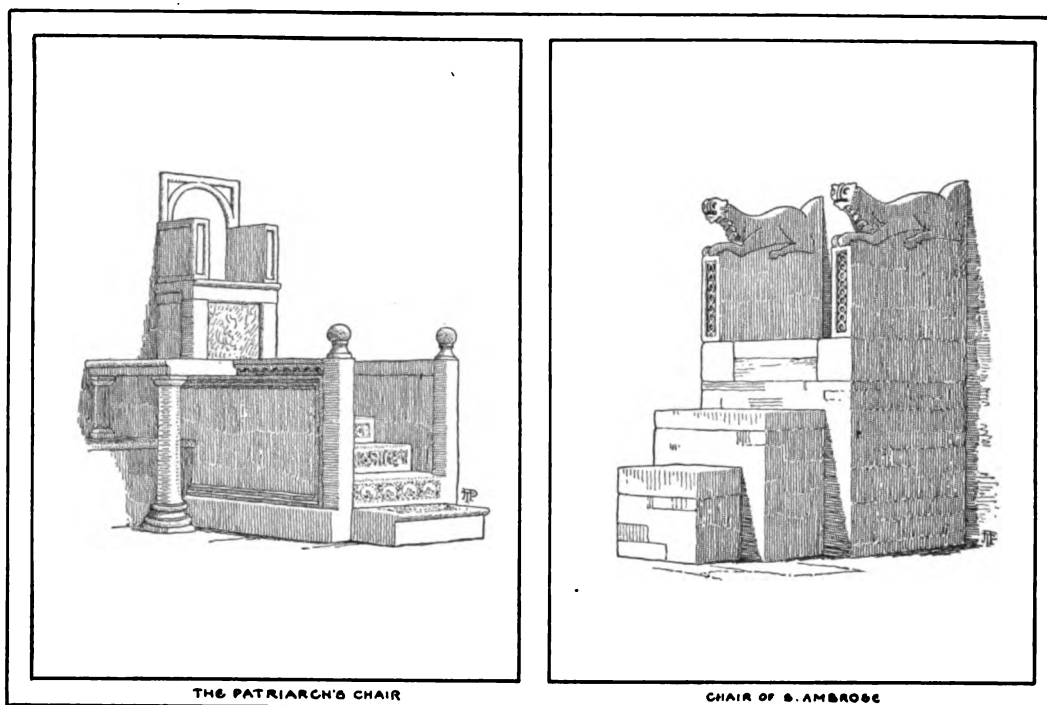
FIGURE VI

FIGURE VIII

rebuilt it at a higher level, using up a large part of the marble fittings of the older church, of which this chair may be a portion, and which belonged to the period of Pope Hormisdas early in the sixth century. The chair back was evidently taken from some older monument, as the word "Martyr," showing it to have been part of an earlier monument, still remains on it. Two other Roman chairs which we give from the churches of St. Balbina on the Aventine (Fig. V), and the basilica of St. Lorenzo beyond the walls (Fig. VI), belong to the best period of Cosmatesque art. The former is uninscribed, and we are left to conjecture by whom it was set up; but the resemblance between the two is so great that we may assume that they are the work of the same artist. That of St. Lorenzo has at the back of the screen, of which the chair forms a part, an inscription which informs us that the work was executed in 1254, and was no doubt due to Cardinal Fieschi, the brother of the militant Pope Innocent IV, who made considerable additions to the church, and was there buried in an ancient sarcophagus

two years later. Several other episcopal chairs remain in Rome, but none more perfect or more typical than those we have described; and in the south of Italy they are equally numerous. An interesting example of an early deviation from the rule of placing the chair in the middle of the apse occurs in the magnificent votive church built by King Roger of Sicily, in 1131, at Cefalu, where on either hand of the tribunal is placed a white marble throne, the right-hand one for the bishop and the left-hand for the king. Another example of a similar arrangement also occurs in Sicily at the Cathedral of Monreale, erected by King William the good, in 1174, where on the right side of the choir, at its east end, stands a rich throne of marble and porphyry for the archbishop and opposite a still richer one for the king; the choir and seats together forming altogether an arrangement which, apart from the royal throne, became the usual one in the later Gothic cathedrals of the north of Europe.

In the north of Italy several early episcopal chairs remain in a fairly complete state,



THE PATRIARCH'S CHAIR

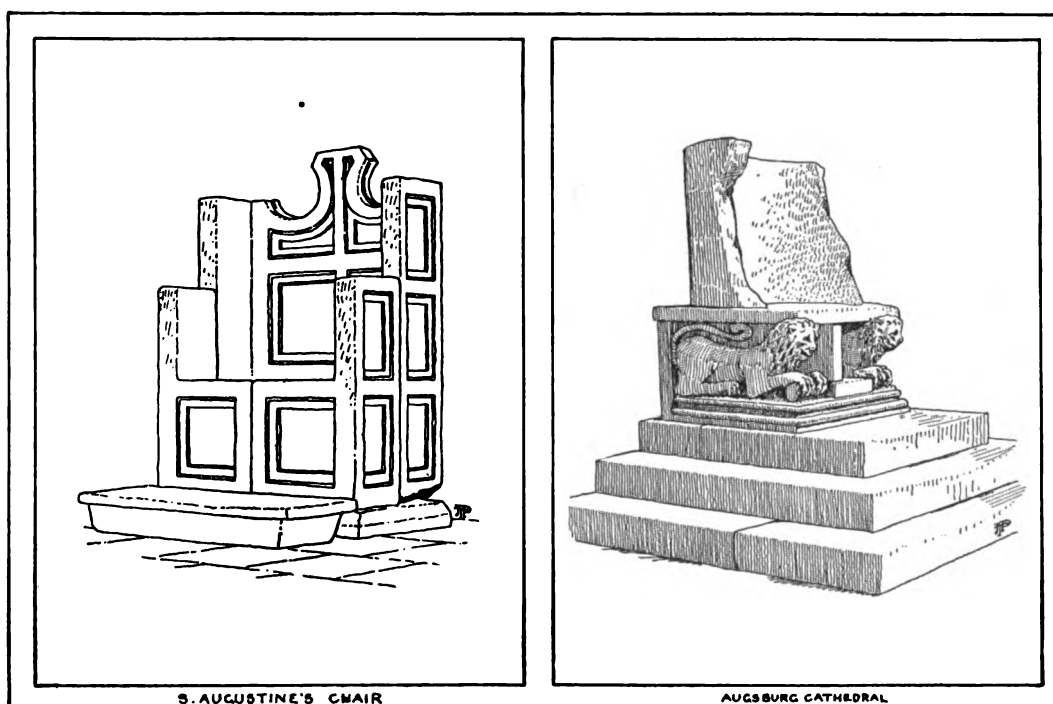
AQUILEJA

FIGURE VIII

CHAIR OF S. AMBROGE

MILAN

FIGURE IX



S. AUGUSTINE'S CHAIR

CANTERBURY

FIGURE X

AUGSBURG CATHEDRAL

GERMANY

FIGURE XI

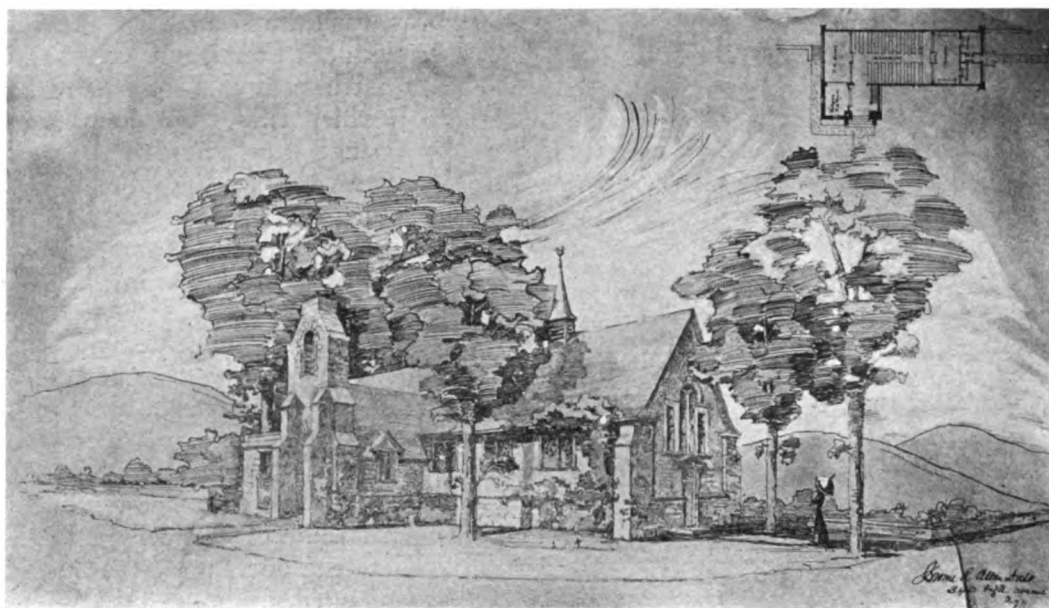
as at St. Stefano, Verona, and the cathedrals of Ravenna, Torcello, and Parenzo, and the two of which we give illustrations from Milan and Aquileja. Of these that from St. Ambrozio, Milan (Fig. IX), which is commonly but erroneously believed to have been occupied by St. Ambrose himself, probably dates from the ninth century. It stands in its original position in the apse of the church, much knocked about, and is a simple specimen of Lombard carving in low relief. The throne of the Patriarch of Aquileja (Fig. VIII), of white marble, may be of the same date, but is much more elaborate in its arrangements.

North of the Alps these Episcopal seats become very rare. In the western apse of the Cathedral of Augsburg, in south Germany, stands a fine chair (Fig. XI), of perhaps the ninth century, carved out of a single block of stone which may have weighed some two tons, but it is considerably damaged and now disused. At Lyons, in the south of France, the cathedral has in the apse the remains of a chair forming part of the construction, belonging to the close of the twelfth century, of very beautiful design and quite unlike the Italian examples. The view we give of this (Fig. VII), is from a restoration made by M. Bègule. There are also remains of a fine throne in Notre Dame des Dons, at Avignon, prepared for Clement V, about

1305, who was the first pope to reside there.

In England, at Canterbury Cathedral, is the great patriarchal chair of St. Augustine (Fig. X), which is, however, not the original one, since that perished in the fire which destroyed the "glorious choir of Conrad," in 1174. The present chair, which is formed out of three blocks of marble,—the original was in one,—was first used by Cardinal Langton, he who headed the Barons in their demand for the Magna Charta, on the occasion of the translation of the relics of St. Thomas à Becket to the Trinity Chapel after its rebuilding in 1220; and it was last used as a patriarch's seat when it was occupied in 1908 by the Archbishop of Canterbury when he presided at the opening of the last Pan-Anglican Council.

Through the changes introduced into the churches by variations in the ritual, more particularly after the rise of the Gothic schools of architecture, the bishop's chair was removed from the apse and elevated into a throne, placed on the south side of the choir, as we now find it in most mediæval cathedrals; and though for some time the early arrangement was continued in conventual churches of the abbot or prior occupying a central seat against the east wall of his chapterhouse, the primitive use and symbolism of the Episcopal Chair has long since ceased among us.



A SMALL COUNTRY CHURCH. JEROME ALLEN, ARCHITECT

THE problem of the small country church is always with us. It is a problem which requires quite as much study and devotion as that of the more complex city church. To build without money is certainly as difficult as to build with money. While the more involved problems of design will always be conditioned upon the devotion of considerable sums of money to the purposes of church building and decoration, and the celebration of the Sacrament in elaborate manner, there must always be kept in mind the needs of the small parish, where the church building must be an expression of the devotion of poor men and women, in perfect simplicity, and yet worthy of the name of the house of God.

We reproduce herewith an architect's drawing for a small church to be built in a New England hill town, in a very thinly settled district. A church was built from these plans, varying in some slight details from the drawing, for a sum but little exceeding \$4,000. A considerable part of the heavy work was done by the men of the parish, thus reducing the cost of labour. This is as it should be whenever possible. Under similar conditions these plans could be realised in a finished and furnished building at a cost of about \$5,000. That art is not conditioned upon money is a lesson we have to relearn continually.

✓ IN GERMAN CLOISTERS

By Hugo Erichsen

ALTHOUGH science, from our present point of view, is a misnomer as applied to the university studies of Germany during the middle ages, it must be conceded that the study of mathematics was far advanced in that dark period of Teutonic history. This is particularly true of geometry, as is fully evidenced by the German architecture of the thirteenth, fourteenth, and fifteenth centuries. In the field of art the mediæval church still had a mission, which led to the creation of an original building style that became known as the Germanic or Gothic, and was destined to give rise to some marvellous works of architectural art under ecclesiastical patronage. By many authorities on the subject the Gothic style has been justly termed the perfection of Christian architectural art and may be said to represent the spiritualisation of matter. That it is possible "to make stones speak" is shown by the great works of such master architects as Gerhard von Rile, Erwin von Steinbach, Johannes Huelz, Andreas Egl, and others.

Beginning with the twelfth century the Gothic began to take the place of the Romanesque style, but the exigencies of the moment led to the combination of both building styles in many churches and monasteries, so that what had been begun in the one was not infrequently finished in the other. This, however, aside from the fact that it affords a valuable object lesson in the art of building, which is of immense value to students of architecture, lends an additional charm to many of the huge structures that were then erected and that have thus far escaped the ravages of the tooth of time.

The artists referred to designed and constructed the immense cathedrals and minsters at Cologne, Strassburg, Freiburg, and other German cities, that still extend

their gigantic towers into the skies, like the materialised religious aspirations of the race that created them — a noble monument of the creative spirit and energy of the architects of Germany at a time when progress in other directions was practically at a standstill and reaction was the order of the day.

Nor was this all; progress in other artistic fields went hand in hand with the development of the building art, and sculptors, woodcarvers, and ironworkers vied with the architects in making the age memorable in the annals of structural beauty.

The old adage that the requirements of a period of human history will produce men to carry out its work was again illustrated in the advent of Adam Kraft and Joerg Syrlin, who perfected Gothic sculpture and left us a rich heritage in some magnificent examples of their monumental art in the church of Saint Sebaldus at Nuremberg and the minster at Ulm.

As we are entirely concerned in this narrative with some of the monasteries of the Cistercian order — an offshoot of the Benedictine society — it will not prove unprofitable to give especial consideration to the architectural arrangement of these German cloisters. Owing to the strictness of this order, the building of its houses of worship was greatly simplified. While the apse was generally omitted, and the choir terminated as a rectangle, minor chapels, as a rule, were attached to both sides of the transept. Sometimes a corridor is formed against a rectangular choir; often there is a rich chapel system, and now and then we come across a semi-circular termination of the church with corridor and crown of chapels. Besides, the Cistercian order forbade the introduction of bell towers, and instead of these, even in the largest churches, it contented



IVY-CLAD RUINS (CHAPEL AT ENTRANCE), CLOISTER OF LEHNIN

itself with a small roof turret in the middle of the transept. Lastly, an extraordinary length of nave is common in Cistercian churches, the reason of which is so much the more difficult to explain, as the cloister churches were little attended by the laity, and their use completely forbidden to women.

Cistercian cloisters were generally on the southern and seldom on the northern side of the church. On the side of the cloister lying opposite the church there was generally a polygonal or round well-house, in which the beard and crown of the head of the monks was shaved off. The chapter hall for the meetings of the convent was generally on the east side of the cloister and was sometimes provided with an altar apse.

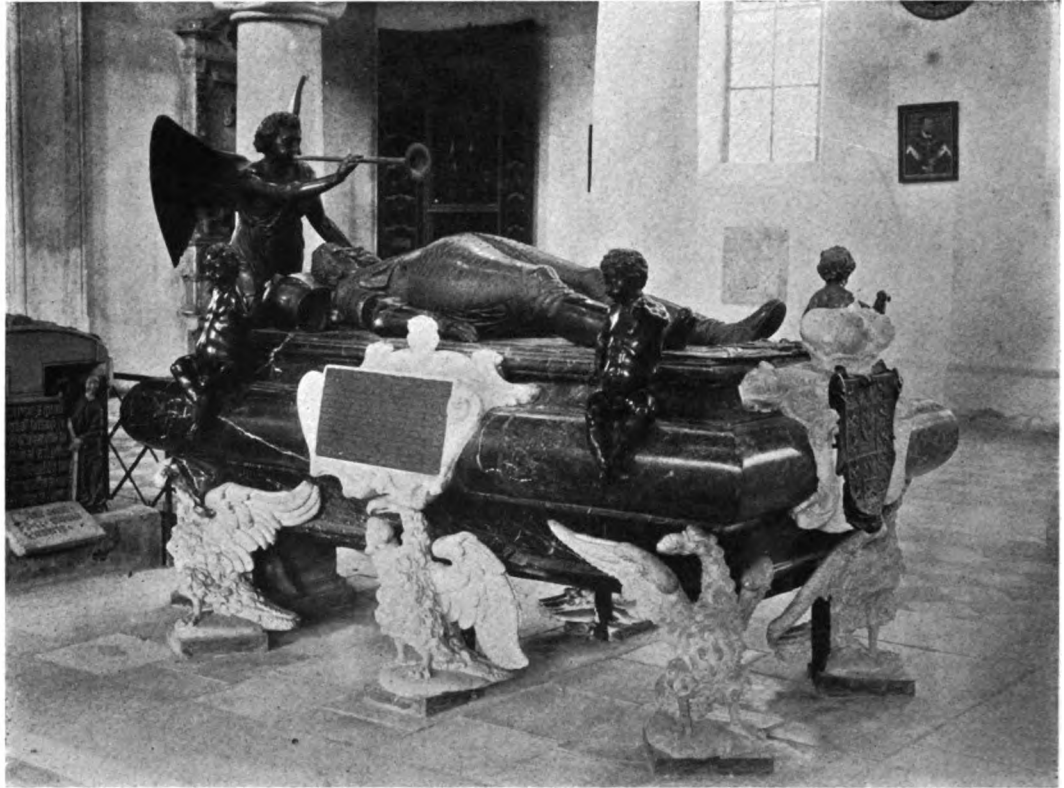
The great resources of the Cistercian monastery at Heilbronn enabled its abbots to become patrons of the arts and to leave numerous examples of their discernment of beauty in form and colour. But what renders the cloister particularly note-

worthy is the fact that it is the most remarkable royal mausoleum on German soil, being the principal burial place of the house of Hohenzollern, to which the German imperial family belongs. Originally, however, Heilbronn probably owed its prominence to the discovery of the healing spring after which it was named. This spring was frequented by the great of the earth for a very long time, but finally fell into a state of abeyance, together with the town, which has indeed degenerated into a mere village that does not even attract the ubiquitous tourist. And yet it is well worth a visit, aside from its historical interest. Nestling among the trees, it is picturesquely located on the Schwalbach River, presenting a view that would enchant an artist. The monastery, moreover, is remarkable from an artistic and architectural point of view, and the minster, at least as regards the interior, unquestionably one of the most beautiful ecclesiastical structures in Europe.

Bishop Otto von Eichstaett, who founded



SOUTHERN SIDE AISLE OF
THE MINISTER CLOISTER
AT HEILBRONN



SARCOPHAGUS OF MARGRAVE JOACHIM ERNEST, IN THE CLOISTER AT HEILBRONN

the cloister in 1132, was materially assisted in the enterprise by the Abenbergs and Heydecks, two noble families of the vicinity. But only ten years later, by a papal decree of Innocent II, the great institution passed into the hands of the Cistercian order, in whose control it was fated to remain for many centuries.

Fortunately destiny preserved the monastery from destruction and handed it down to us in its original condition. Only the minster has become somewhat dilapidated and was subjected to a careful renovation through the generosity of the royal house of Prussia. As is the way with all Cistercian churches, it is characterised by the absence of a tower. Nevertheless it impresses the visiting architect favourably, not only by the symmetrical arrangement of its component parts, but also by its beautiful and well-proportioned octagonal choir, one of the finest in the world. The rambling buildings of the cloister adjoin the minster to the north and are now devoted to domestic purposes.

Passing through the western portal of the minster we emerge into a large Gothic chapel that took the place of a Romanesque vestibule in the thirteenth century and served as the burial place of Franconian nobles for hundreds of years. From the circular hall that adjoins the chapel the eye sweeps unhindered through the whole sacred edifice until it is arrested by the choir at the extreme end. The whole nave, up to the transverse nave, is taken up by the Hohenzollern mausoleum, but evangelical services have been held regularly in the circular centrum since 1770.

In the course of four centuries, that is to say from 1297 until 1625, over forty members of the house of Hohenzollern were entombed in this church, beginning with Frederick III, burgrave of Nuremberg, the faithful paladin of Rudolph of Hapsburg. It is also the last resting-place of burgrave Frederick V, the brave companion at arms of the Bavarian Emperor Ludwig. Through his son, whose remains also repose here, the destiny of the



INTERIOR OF CLOISTER, CHURCH AT
HEILBRONN, SHOWING HOHENZOL-
LERN MAUSOLEUM



THE OLD WATCH TOWER IN THE GARDEN
CLOISTER OF LEHNIN



THE KING'S HOUSE, ERSTWHILE THE HOSPITAL
OF THE CLOISTER OF LEHNIN

house of Hohenzollern first became connected with the margraviate of Brandenburg; as the representative of Charles V, John virtually became governor-general of that part of the country.

The legend of the woman in white, which

is so intimately associated with Hohenzollern history, relates to a beautiful Countess of Orlamuende who became so infatuated with John's brother Albrecht that she murdered her children in order to remove what she considered an obstacle



OLD BARN, CLOISTER AT LEHNIN



OLD CLOISTER BUILDING AT LEHNIN



THE MONKSGATE, CLOISTER OF LEHNIN

to her union with the man she loved. Since then she appears as *la Dame Blanche* in the castles of the Hohenzollerns whenever the family is threatened with misfortune.

The sarcophagi of the mausoleum also include that of Frederick I, who was created Elector of Brandenburg by Emperor Sigismund in token of gratitude for assistance in the war with the Turks. The energy and persistence with which he brought the recalcitrant knights of his new electorate to time still constitutes one of the most brilliant pages of the history of his house.

Margrave George the Pious is also one of the most notable of those who have found a last resting-place in this sacred edifice. He was an intimate friend of Martin Luther, and not only introduced the Reformation in his own possessions, but converted his brother, the last grandmaster of the Teutonic order, to the new faith. In 1655 the cloister was secularised, during the reign of his son, the Margrave George

Frederick, and finally passed into the hands of the princes of Ansbach.

As might be expected, the minster of Heilbronn is a place of pilgrimage for the princes of the Hohenzollern house, who visit it from time to time to pay their respects to the memory of their ancestors.

The monastery of Lehnin, another Cistercian cloister in Brandenburg, was established in 1180 by Margrave Otto I, who vowed that he would build a stronghold, to hold the satanic powers at bay by the efficacy of prayer, that would provide a last resting-place for his remains.

The monks of Lehnin were the first to instruct the natives of Brandenburg in the proper cultivation of the soil, and it was chiefly due to their efforts that the poor swampy land of the margraviate was gradually converted into fertile acreage.

The premature death of Sibold, the most renowned abbot of Lehnin, caused the monks to migrate, but the Holy Virgin is said to have appeared to them on the way

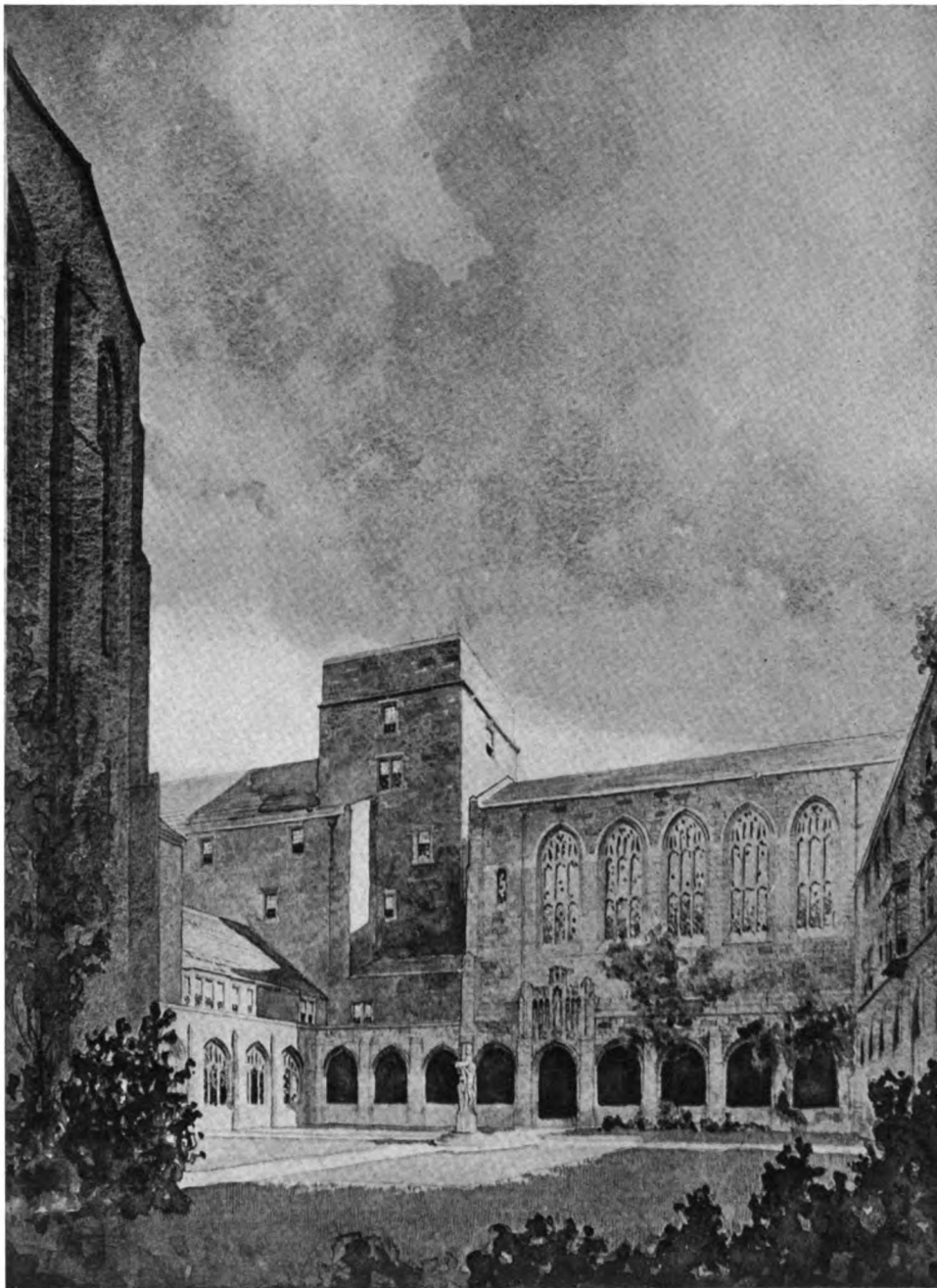
and to have ordered them to return to the monastery, with the assurance that they would suffer no want. This legend is commemorated in two paintings on wood that are still preserved in the chapel.

In the course of time Lehnin became one of the richest cloisters in Germany, to such an extent, in fact, that it was enabled to make loans to cities and sovereigns and exercised considerable power.

Under these circumstances it would be reasonable to suppose that the influence of the abbots of Lehnin made itself felt in a political way. As a matter of fact, however, only Dietrich von Porlitz, the last incumbent of that office, became conspicuous in this respect and was well known as the confidential advisor of Emperor Charles IV.

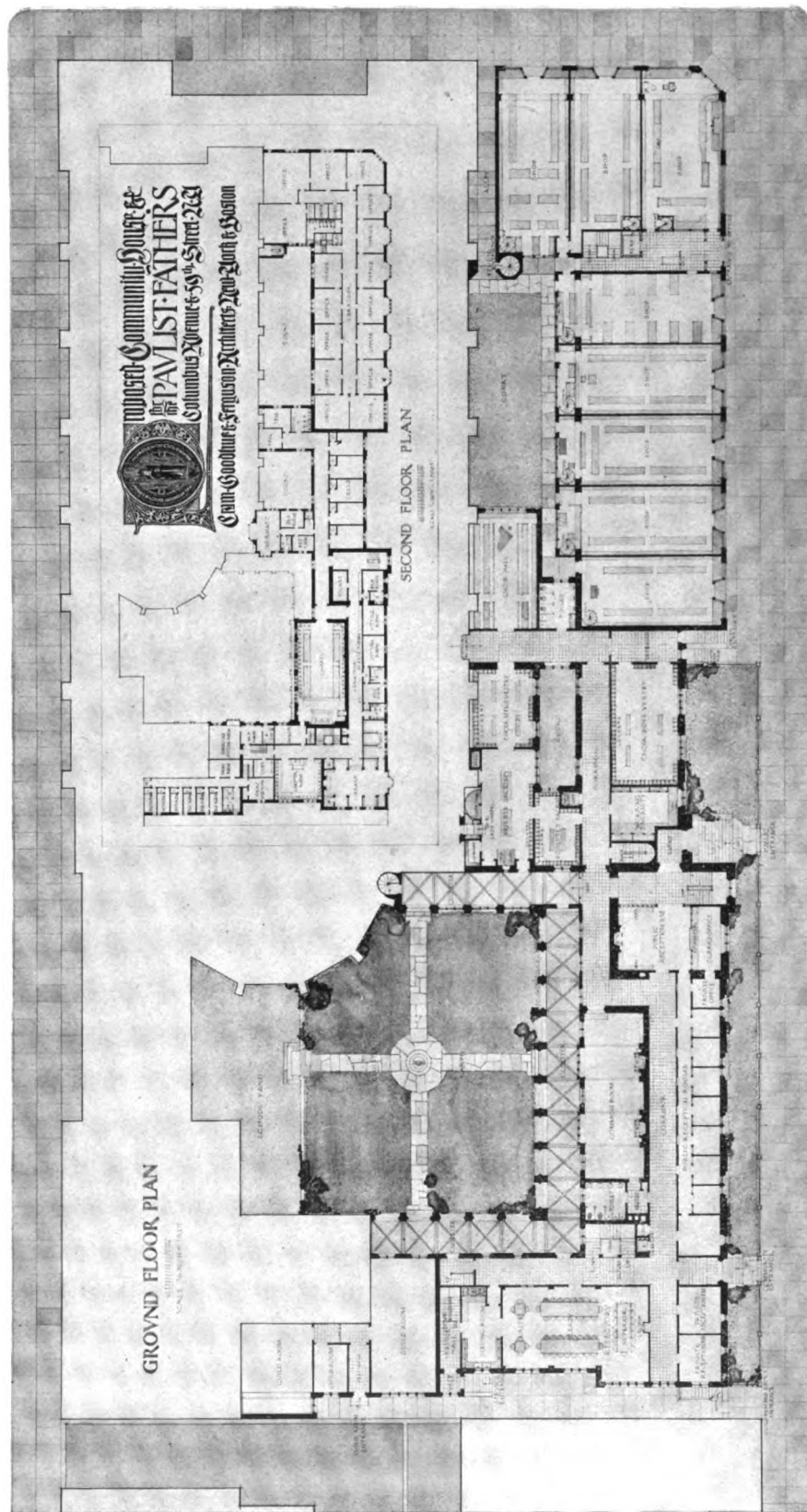
When Kaiser William I, the grandfather of the present emperor, ordered the renovation of the monastery chapel in 1871, a prophecy of Lehnin — that the walls of

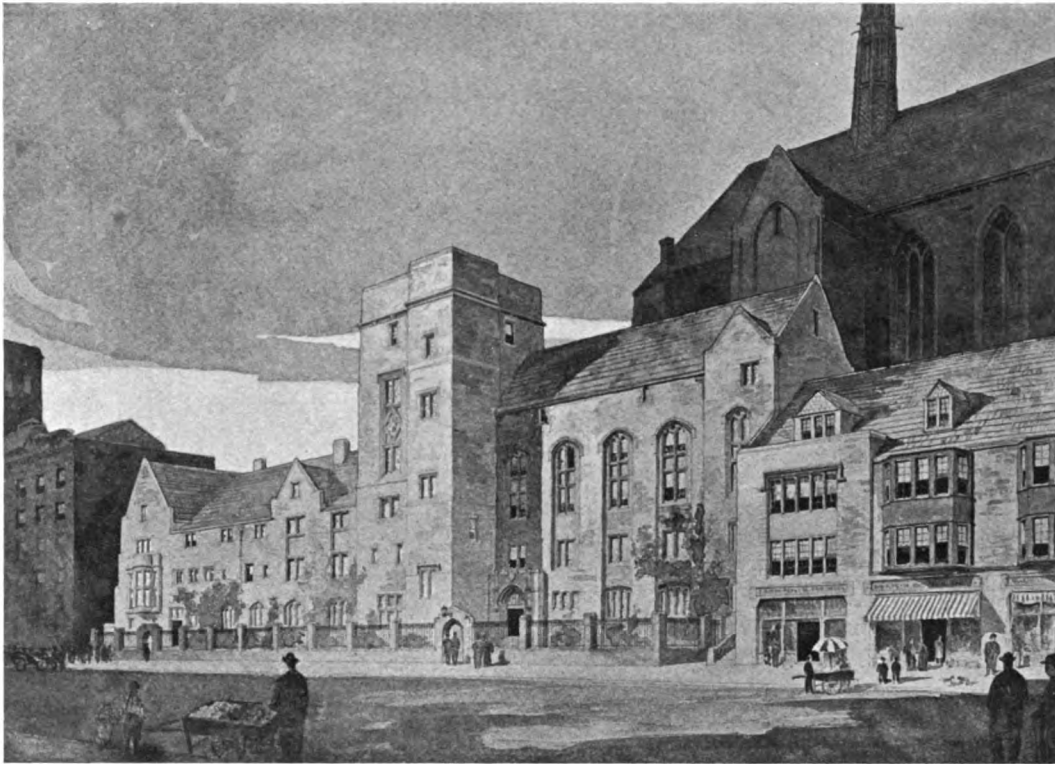
the cloister church would be restored as soon as another German emperor ascended the throne — came true. The work was begun in 1872 and completed in 1877. The chapel is particularly noteworthy on account of the beautiful proportions of the main nave (which is two hundred feet long), as compared to the side aisles. But the antiquarian is mostly interested in the ivy-clad ruins, that evidence of architectural art known as the Monksgate and the old watch-tower in the garden. The so-called king's house was probably a hospital and owes its name to King Frederick William IV of Prussia, who recovered it from private owners. In this building a teacher named Hinze established a museum many years ago in which relics pertaining to the monastery are preserved; all that remains of the library of the cloister, a catalogue embracing nine hundred and eighty volumes, is exhibited here, together with numerous other objects of importance.



THE CLOISTER GARTH, PROPOSED COMMUNITY HOUSE FOR THE PAULIST FATHERS
NEW YORK

✓





**PROPOSED COMMUNITY HOUSE FOR
PAULIST FATHERS, NEW YORK.**



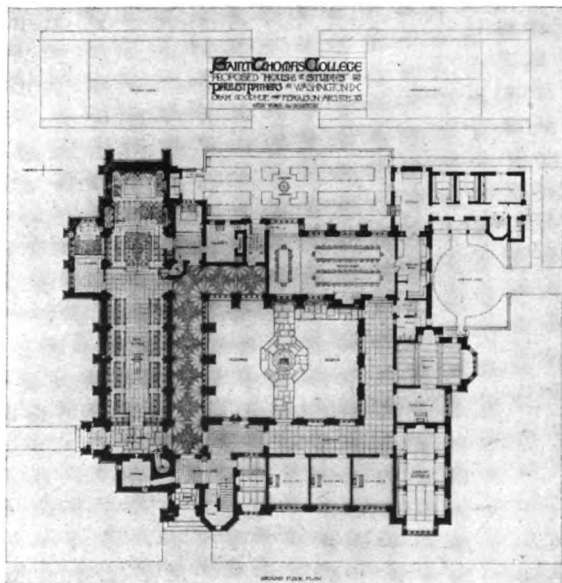
THE CLOISTER GARTH, ST. THOMAS
COLLEGE. WASHINGTON, D. C.



THE WEST FRONT



VIEW FROM THE NORTHEAST



GROUND PLAN

ST. THOMAS COLLEGE, PROPOSED
"HOUSE OF STUDIES," FOR THE
PAULIST FATHERS, WASHINGTON, D. C.

EDITORIAL

NO amount of words can ever constitute an art movement. CHRISTIAN ART professes no power of elevating the standards of religious expression otherwise than by pointing to the tangible examples of good work which already exist, and making them a discipline for the further practice of a similar expression. However valuable to the student of theory may be the formulæ of the past, they have value to the living present only in so far as they meet the vital needs of active creation here and now. But if formulæ pass, principles are eternal, and through these is the way of salvation.

Art is tangible, definite, and immediate. Its unique value and eternal necessity as a means of expression lies in just this fact. If this is true of the expression, it must be equally so of the demand for expression. But that the demand may be intelligent there is always the need for a disciplined public taste, and this disciplined taste can only base itself on what has gone before. Nor can such a taste be merely theoretical. Experience teaches that the mere formula, however sincerely applied, may result in sheera absurdity in actual application, unless invariably coupled with concrete examples of a sound practice. Continually there issues from one source or another a stream of argumentative defence of religious art, forceful enough, but almost wholly vitiated by the badness of the art for which it contends. We have to condemn the practice while we applaud the sentiment.

To cite the tritest example, there has never been in the Roman Church any lapse from the affirmation of the value of sensuous appeals. Yet what a grim horror of tinsel frippery and of commercial statuary has sprung up under the ægis of a sound principle! Protestantism loudly acclaims its approval of art in a different form, as something removed from the essential expression, but yet as having value "in its place." That place has rarely exceeded

the narrow limits of the Sunday school card, literal and metaphorical. The art has been for the most part a pallid sweetness of the most stilted order.

The one potent remedy for aberrations, either from precept or example, is to supply an immediate means for a constant familiarity with an art of the kind whose inherent power is a sufficient vindication of its right to be. This is for us in America the crux of the problem. If there is much bad religious art in England, there is also a reasonably adequate quantity of the opposite, — enough at least for educational purposes. We, however, are forced to face the fact that the majority of people have never seen a good church building, never known anything of the beauty of real religious music, never seen a single good window or a good picture appropriately placed. Neither, for that matter, have they any more definite knowledge of the secular art which is for us of the present the inevitable fund from which our religious art must be drawn. We all know a great deal *about* art, but our acquaintance with the thing itself is ridiculously small. Children, from Maine to California, are instructed in the history of art. This is well, but it is apart from the issue. Where are the concrete examples of fine art in immediate and living reality? We are amply justified in the sweeping assertion that the majority of our people have never had the opportunity to be consciously impressed by a work of fine art in a legitimate function. And of those who have enjoyed the advantages of travel, how many can be said to have acquired a critical acumen, or a power of constructive application? The most commonly noticeable result of European travel is a conglomerate mass of sentimental associations and of bric a brac souvenirs. This will be the case so long as we fail to bring art back to a vital function in life.

But while the favoured few are enjoying

the fruits of a superficial culture, the rank and file of men are voicing a constant yearning in terms positive, if not articulate. There is a demand for art, and the demand will create its supply. Every self-respecting periodical publication, and some which are not, has its "art" department. In all this, religious art has its place, but it is the place of shame. Only when we can articulate the great yearning in terms of a divine impulse, and meet it with an expression which is free from every taint of the world of degraded impulses, can we have an art which may realise its divine ministrations.

First of all, we have to make the best use of what we have. We have to turn to account every possible contribution. We can build no New Jerusalem from virgin marble; our task is to bear out the stones of defilement from the holy places already consecrated, and to build into those which are yet to be the rejected stones which await our hands. Here we need faith, but quite as much we need discipline. Who shall divide for us the good from the bad? Good art, of course, will always demonstrate, in the long run, its inherent vitality and superiority, but meanwhile, in an age of carelessness and of scramble, there is all the more need for a rigorous insistence on principles. The popular mind is more apt to anchor its first crude faith in the power of beauty to the vulgar assertiveness of St. Paul's or the invertebrate and unrestrained prettiness of Milan, to the obviousness of Guido Reni or of Bodenhäusen, than to Amiens or Gloucester, Bellini or Burne-Jones. More people read the ignorant and tawdry appreciation of Milan Cathedral by a popular humorist than have read the very readable studies of John Ruskin, not to mention the very illuminating books of Professor Moore. The people grope for light, and naturally accept such light as they get. They devour the art magazines. It remains for the serious student to pronounce the painful dictum that, outside one not too widely known publication, which for modesty we may not name, there is circulating in America not a single magazine of art which has definite and consistent principles *both* of life and of expression.

We are making marked strides as a people towards an art which is an expression of our own life. We are making some slight progress towards the application of art to some of the necessities of life. We have yet to learn that ideals are higher than life. Too many blatant charlatans have been heard to preach in our midst the pernicious doctrines of an art devoid of any spiritual impulse or function. The detachment of most of our art from all useful function is the result of this attitude. Art is not an entity, a hard and fast thing; it is a principle, and principles are valuable only in constant application. To motor past a good church or to sit through the Seventh Symphony is not to realise art. The principle must be dominant as well as persistent. The application cannot limit itself to hanging, even prominently, in the chaos which we are pleased to call household decoration, a good photograph of the favorite Madonna or a plaster cast of the Bambino. To live the life of the spirit we must express ourselves in something which is beyond and outside ourselves. The highest embodiment of that something is the Christian Church.

In order to bring to common knowledge the fact that religious expression in art and particularly in the embodiments of the church visible is not dead, nor buried in museums, not at all remote or foreign, but rather existing here and now, CHRISTIAN ART is setting forth the best examples of contemporary work. It is but a step from this general practice to the consecutive endeavour we hope soon to undertake,—the systematic resumé of the good church building in America. For the European traveller there are numberless handbooks, historical, descriptive, and critical, which open the vistas of perception. There is now a demand for a serious study of the good work already accomplished among us, a study at once critical and sympathetic, which may serve as text-book and cicerone, guide and monitor. There are adequate means provided for directing us to the best pictures in Florence, to the best glass in France, to the best parish churches in England, not to mention the ruins which

were once the glory of the Catholic Church. Most of us have no other means than accidental information for knowing where to go from Boston or New York or Chicago to see good churches, good altars, and good glass, or to hear good Gregorian.

The compilation of such a work will be a task of no mean proportions. At the outset it will be a labour of love. It calls for expert knowledge and for devotion. The service, however, will be real and immediate. It will add a new sense of worth and dignity to our work, for it must of necessity exalt the glory of the thing expressed above that of the worker. Not otherwise will it fulfill its peculiar function.

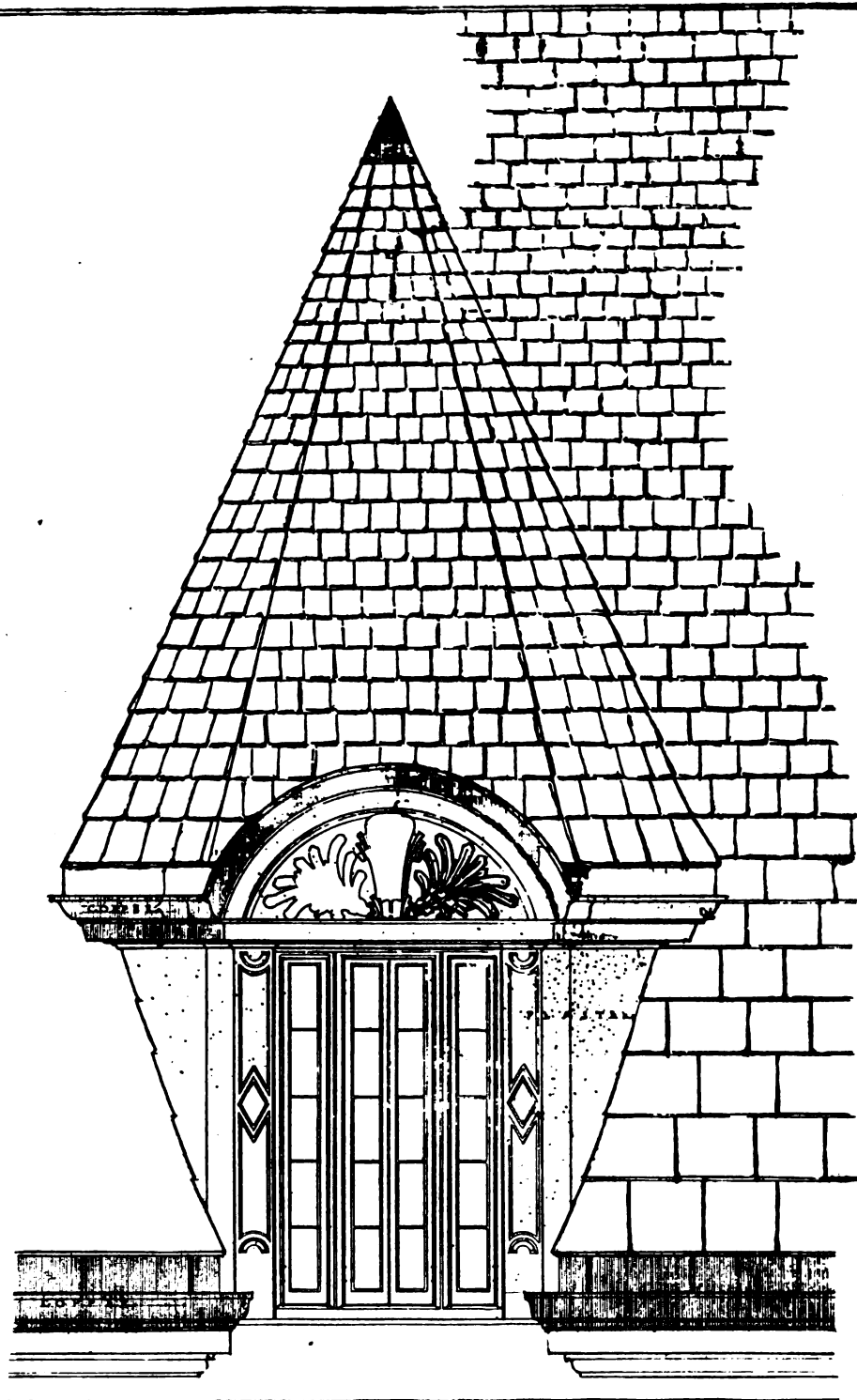
It will foster the communal spirit which tends towards the true catholicity. It will be a milestone in the transition from words to works, and more, it will be an earnest of the promised vision which we dimly see already.

This is at once a suggestion and a promise. CHRISTIAN ART will not only foster such a work; these columns shall rather be the channel of its first appearance. We ask only that the spirit of devotion may dominate all those who shall contribute to it. So shall it take form in a harmonious whole, whose every detail shall bear witness to the singleness of its purpose and the worth of its achievement.

W. H.



✓
TABERNACLE DOOR, CHURCH OF THE
ADVENT, BOSTON. EXECUTED BY
ARTHUR J. STONE



PENCIL DETAIL OF SLATE ROOF, FROM ARCHITECT'S DRAWING
RESIDENCE OF CLARENCE W. BARRON, ESQ., BOSTON

THE PASSING OF THE STILTED CITY BLOCK

OUR generation has seen the welcome change from the "cotton mill" appearance of city blocks to distinctive features in each residence.

But a few years ago the only designation of one's house was the white brick in the sidewalk; whereas, now the character of each house is apparent in every line.

This, of course, is the least of the advantages of the change,—the greatest being the general betterment of architectural conditions, with the resultant beautifying of our cities.

The cuts on the back cover and on the opposite page illustrate, respectively, one of these characteristic houses and a detail of the roof.

Out of an uncompromising, flat-roofed "brick house" has been evolved a modernised French Renaissance residence, requiring no small amount of skill and study to adapt the stiff brick walls of the old in such a manner as to characterise a given style of architecture in the new.

It is readily apparent that the roof plays a conspicuous part in this transformation, and it is here that the Mathews Slate Company excels. Not, indeed, in architectural designing; but, by suggestions, assist-

ing the architect in his specifications and later in fulfilling them.

In the present instance the specifications were carefully studied both for colour scheme and for a graduation of sizes of slates to harmonise. The slates are "Variiegated Green" — each piece having a distinct shade. Some of the slates change, after exposure, to browns and tans, which add considerable warmth but leave a general tone of strong green.

The thicknesses of the slates are from $\frac{1}{2}$ inch to $\frac{3}{16}$ inch, and the lengths from 30 inches to 14 inches; giving exposures from $13\frac{1}{2}$ inches to $5\frac{1}{2}$ inches.

All are laid in "random widths"; thus not only obviating any suggestion of the stiff, mechanical appearance of the everyday "slate roof," but adding "timbre" and strength.

This is but one of many examples of assistance rendered to further good designs; and the producers of these slates offer their services to others as well.

Prices and detailed information are published and may be had for the asking; so there is no opportunity for "extras" for carrying out a given scheme if such is embodied in the specifications.

Grueby Tiles

FOR

Pavements for Churches,
Terraces, Walks, Corridors

Floors of dark red unglazed
Grueby Tiles combined with
glazed and half glazed tiles
are practical, permanent, and
offer endless opportunity for
colour and design.

Sketches and samples submitted on appli-
cation.



Grueby Faience Co.

8 and First Streets

Boston, Massachusetts



Hand Carved Detail of

Ecclesiastical Altar

showing superior workmanship of our wood carving studios, the largest
in the country devoted exclusively to the production of ecclesiastical
furniture.

Designs for Church Furniture of every description furnished
upon request.

Write for suggestions and booklet "In Evidence."

American Seating Company

NOT IN ANY TRUST OR COMBINATION

Chicago, 215 Wabash Ave. New York, 19 West 18th St.
Boston, 70 Franklin St. Philadelphia, 1235 Arch St.

BOUND COPIES OF Christian Art

Volume 1 and Volume 2

Can now be secured from the publisher. The bind-
ing is a rich red buckram, with side stamp and shelf-
back in gold. The top is cut and gilded with the
other edges untrimmed. In this permanent form
Christian Art becomes a work of reference that is
invaluable. Volume 1 contains about 275 illustra-
tions. Volume 2 over 300. The price of each
volume is \$4.00 postpaid.

Subscribers may exchange unbound numbers (in good con-
dition) for bound volumes for \$1.50. Numbers must be for-
warded by prepaid express and bound volumes will be returned
express collect.

Richard S. Badger, Publisher

The Gorham Press

194 Boylston St., Boston



The Lamp

An Anglo-Roman Monthly advocating
Reunion with the Apostolic See

Subscription, \$1.00 a year. To the Clergy and Seminarians
50 cents. Foreign Subscribers, 4/6; Clergy, 2/6. Sample
copies, 10 cents and 6d.

Rose Leaves, Published by the Rosary League
of Our Lady of the Atonement, is the only Magazine in the
Anglican Communion devoted to extending the honour of
the Mother of God. Per year 50 cents. Foreign, 2s. Sam-
ple copies 5 cents and 3d

LATELY PUBLISHED

The Prince of the Apostles. A Study. By
Rev. Father PAUL, S.A., Editor of "The Lamp," and Rev.
SPENCER JONES, M.A., author of "England and the
Holy See," a book every Churchman interested in Church
Unity should read. Price, Cloth, 5s.; Paper, 3s.

The Lamp Publishing Co., Garrison, N.Y., U.S.A.

English Agents for all of the above publications:

THE BOSWELL PRINTING AND PUBLISHING CO.
No. 91, Temple-chambers, E. C.

Books Important for Sunday School Workers

The Churchman's Manual of Methods

A Practical Sunday School Handbook for Clerical and Lay Workers.

By Alford A. Butler, D.D., former Warden and Professor of Religious Pedagogy in Seabury Divinity School. Cloth, \$1.00 net. Postage 7 cts. A book that is indispensable to the Superintendent, and for earnest Teachers.

A Sunday School Kindergarten

A Practical Method of Teaching in the Infant Room. By the Ven. A. C. Haverstick. Price, 50 cts. net. Postage 5 cts.

Chapters illustrated with many diagrams, on The Room, Teachers, Order of Exercises, The Music, Drills, The Catechism, Table Work, Oral Teaching, The Church Year, Rewards of Merit, Missions of the Church, Visiting.

Sunday School Teaching

The Simple Elements of Child Study and Religious Pedagogy in popular and interesting form, with advice on Sunday School Management. By the Rev. William Walter Smith, M.A., M.D., Secretary of the Sunday School Commission of the Diocese of New York. Manilla cover, 50 cts. net. Postage 5 cts.

The Catechist's Handbook (Method of St. Sulpice)

By the Rev. J. Newland-Smith, M.A., assistant inspector of schools for the Diocese of London. Cloth, \$1.20 net. Postage 7 cts.

Chapter heads: The Officers of the Great Catechism, Place and Plan of the Great Catechism, The General Scheme of the Catechism, The Questioning, The Introduction and the Analysis. The Gospel, Homily, and Secondary Exercises, Quarterly Festivals and Prizes, The Enrolment of Members and Keeping of Registers, The Little Catechism, The Relation of the Catechism to the Sunday School, The Organization of Sunday School in Parishes where a Catechism is deemed impractical, Discipline, The Catechism of Perseverance, Clubs and Week-Day Catechisms. Appendices: Schemes of Instruction, Books Useful to the Catechist. Illustrations: Grand Plan of a Church, Catechist's Plan, Facsimile of Blackboard Picture.

The Sunday School in the Development of the American Church

By the Rev. Oscar S. Michael, Rector of St. John's Church, Northern Liberties, Philadelphia. \$1.50 net; by mail, \$1.65.


Educated Churchmen

—including all who are competent to direct or to teach in Sunday Schools—should read

The Living Church

as regularly, at least, as they read the daily papers. They should do this in order that they may keep in touch with the thought and the work of the Church. A churchman should be ashamed to be without a church paper representing the interests of the whole Church. If you are not a subscriber,

SUBSCRIBE NOW!

 *Don't take your view of Church matters from the Secular or the Undenominational Press!*

Subscription price \$2.50 per year. Special rate to the clergy (in the United States, Mexico, Cuba, Shanghai) \$2.00.

PUBLISHED BY

The Young Churchman Co. : : : Milwaukee, Wis.



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

English
Stained Glass



Mosaics



Memorial Tablets



Brasswork



Heaton, Butler
& Bayne

Glass Painters by appointment to
His Majesty King Edward VII.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York

or to Messrs. Spaulding & Co., Chicago, Ill., Representatives for the Middle West

Christian Art

CONTENTS FOR OCTOBER, 1908

THE MONUMENT TO CARLO ERBA	SACCOMANNO	
	<i>Frontispiece</i>	
THE SCULPTURE OF THE TOMB	ERNEST SHORT	3
<i>Plates — Frontispiece. The Campo Santo, Genoa. Interior, the Campo Santo. Père Lachaise, Paris. Mangini Monument, Genoa. Monument, the Campo Santo, Milan. The Monument "Aux Morts," Paris. The Baudry Monument, Paris. Details from "Aux Morts."</i>		
MEMORIAL TABLET WITH DETAILS		13
MODERN PROTESTANT CHURCH ARCHITECTURE IN GERMANY		15
<i>Plates — Church in Strehlen. Interior Church in Strehlen. A Church Interior. Church in Strehlen. Altar. Door. Church in Strehlen.</i>		
PASCHAL CANDLESTICKS AND SOME OTHERS	J. TAVENOR PERRY	23
<i>Plates — Candlestick from arch of Titus. Ancient candelabrum used as Paschal Candlestick. Paschal Candlestick with Lectern. Paschal Light in Chapel of the Holy Nail. Votive Candlestick in Wuertsburg. Paschal Candlestick, London. Two Gospel Lights, Rome. Gospel Lights in the Abbey of La Cava and the Duomo Salerno.</i>		
ST. FELIX R. C. CHURCH, FREEDOM, PA.	JOHN T. COMES, ARCHITECT	31
TRYPTICH FOR THE ENGLISH CHURCH, CITY OF MEXICO		32
LAVENHAM CHURCH, ENGLAND		34
LONG MELFORD CHURCH, ENGLAND		34
THE FAIRFORD WINDOWS	REV. FRANCIS R. CARBONELL	35
<i>Plates — Prophets. Apostles. Evangelists. Latin Fathers. The Final Judgment. The Passion. Scenes from Old Testament. The Annunciation, Nativity, Magi, and Purification. Flight into Egypt. Assumption. Jesus among the Doctors. The Appearance to St. Mary. Transfiguration. Appearance to Holy Women. David and the Amalekite.</i>		
WINDOW, CHURCH OF THE EPIPHANY, WINCHESTER, MASS.		v
INTERIOR SLATE WORK, COLLEGE OF THE CITY OF NEW YORK	GEORGE B. POST & SONS, ARCHITECTS	vi

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

*Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.
In giving change of address the old as well as the new address must be given.
Entered at the post office at Boston, Massachusetts, as second-class mail matter.*

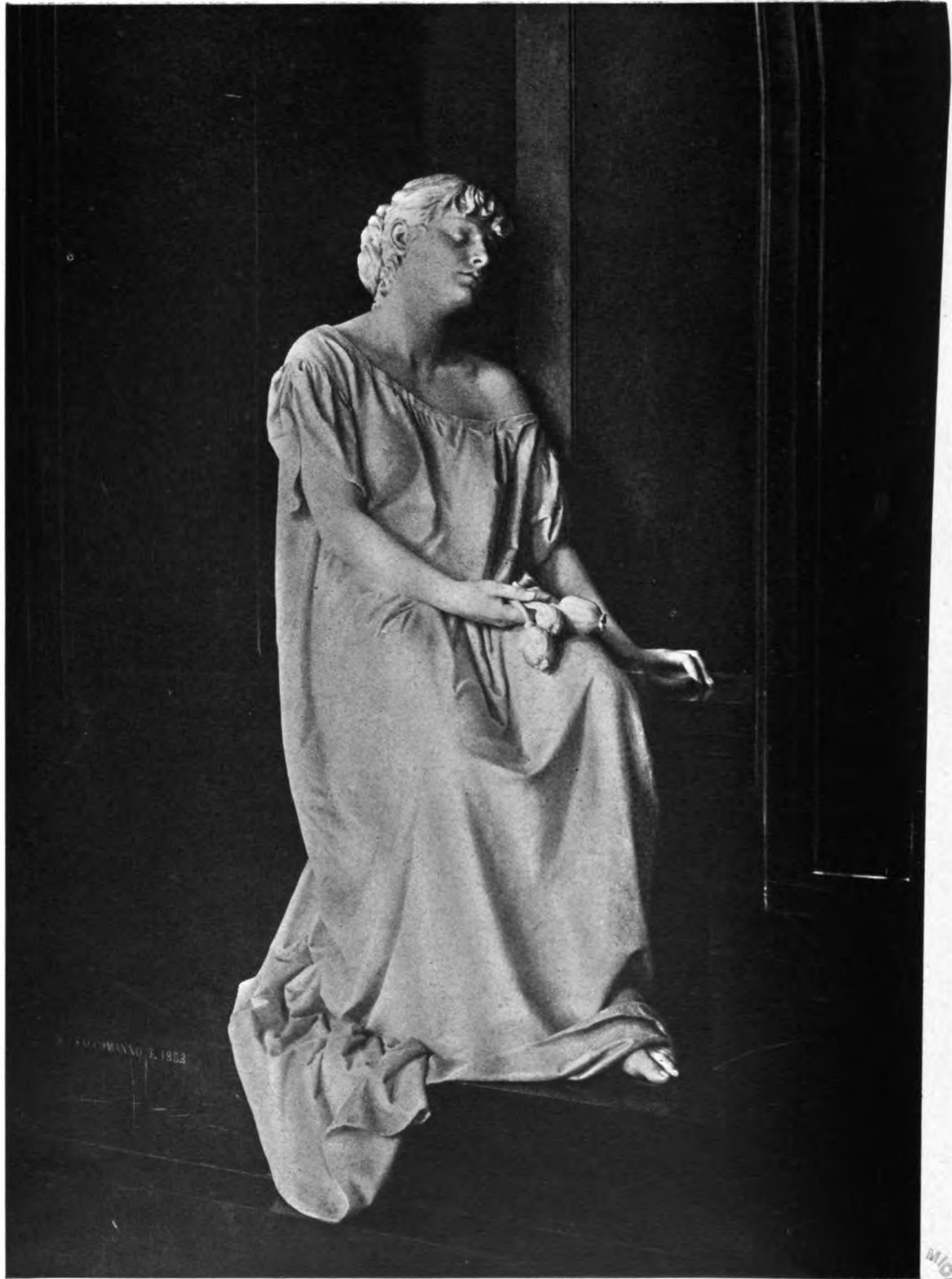
RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.

The Economy Manufacturing Co., New Haven, Conn.

Ask attention of all interested in elaborate decorative stone to the following list of buildings, where their concrete stone has been used within twelve months, or now under contract. In this list, the small and inconspicuous buildings have been omitted.

<i>DESCRIPTION OF WORK</i>	<i>ARCHITECTS</i>
CHRIST CHURCH, WEST HAVEN, CONN. This is a Gothic church, and our stone included all trim, as well as interior columns, elaborate window tracery and tracery in cloister.	CRAM, GOODHUE & FERGUSON
ST. PHILIP'S CHURCH, DURHAM, N. C. This is a small building, costing about \$25,000, but our stone was used for doors, jambs, and window tracery.	CRAM, GOODHUE & FERGUSON
TRINITY CHURCH, NEW HAVEN, CONN. This is twenty-four large columns, and caps for nave and aisles.	CHARLES C. HAIGHT & L. W. ROBINSON
CADET BARRACKS, WEST POINT, N. Y. This is an elaborate Gothic structure, including canopies and one hundred and three foliated and grotesque bosses.	CRAM, GOODHUE & FERGUSON
BRIAR CLIFF MANOR, BRIAR CLIFF, N. Y. Sills and lintels only.	GUY KING
ST. JAMES CHURCH, WOODSTOCK, VT. All stone trim, including stone window tracery.	CRAM, GOODHUE & FERGUSON
FIRST BAPTIST CHURCH, NEW BRITAIN, CONN. Includes doors, window arches and trim, but wood was used for tracery.	CHARLES B. DUNHAM
CHRIST CHURCH PARISH HOUSE, BIDDEFORD, ME. All trim in Gothic.	MCLEAN & WRIGHT
ST. STEPHEN'S CHURCH, PORT WASHINGTON, N. Y. All stone trim, but without tracery, not yet put in.	RADCLIFFE & KELLY
ST. MARY'S CHURCH, NEW YORK CITY Elaborate tracery and trim furnished in stone produced from red sandstone and cement.	T. E. BLAKE AND CARRERE & HASTINGS
ST. JOHN'S CHURCH, HARTFORD, CONN. Very elaborate details in Gothic, with all trim and interior columns, arches, and window tracery.	CRAM, GOODHUE & FERGUSON
COLLEGIATE BUILDING FOR HOLY GHOST FATHERS, CORNWELLS, PENN. This building is in concrete blocks, not furnished by us, but we supply elaborate doors, windows, and delicate tracery.	R. W. BOYLE
EPIPHANY MISSION, DORCHESTER, MASS. This building is in concrete blocks, not furnished by us, but we supply elaborate doors, windows, and delicate tracery.	F. A. BOURNE
THIRD DISTRICT SCHOOL, BRISTOL, CONN. Elaborate entrances, sills, and lintels.	FOOTE & TOWNSEND, SPERRY & SELLERS
ONTARIO COUNTY COURT HOUSE, CANANDAIGUA, N. Y. About two hundred stone balustrade, columns, and bases.	J. FOSTER WARNER
SANGER RESIDENCE, SANGERFIELD, N. Y. Very intricate ornamental balustrade and piers.	HOWELLS & STOKES
CHRIST CHURCH, BAY RIDGE, NEW YORK Elaborate Gothic trim in columns and arches and window tracery.	CRAM, GOODHUE & FERGUSON
REGULATOR HOUSE, WEST POINT, N. Y. Small building with simple detail.	CRAM, GOODHUE & FERGUSON
CHURCH OF THE IMMACULATE CONCEPTION, TUCKAHOE, N. Y. Exterior and interior trim, with window tracery.	THOMAS J. DUFF
PROVIDENCE CITY HOSPITAL, PROVIDENCE, R. I. This is the trim for a group of eight buildings, where our stone was taken in place of marble, but only after elaborate and severe tests were made, of many makes of so-called artificial stone.	MARTIN & HALL
MEMORIAL TO HON. RUSSELL SAGE, FAR ROCKAWAY, N. Y. This is a group of buildings, including an elaborate church, parish house and rectory, the tracery and trim of our stone, weighing over one thousand tons.	CRAM, GOODHUE & FERGUSON
MOUNT PLEASANT BAPTIST CHURCH, PROVIDENCE, R. I. Small amount of detail in place of terra cotta.	ARTHUR E. HILL

It should be borne in mind that there is no secret process about this material, and it can be made by anybody using the same material and with the same organization. It is respectfully submitted that the reputation of the architects, as well as the character of the structures form a conclusive argument as to its quality.



THE MONUMENT TO CARLO ERBA
AT GENOA, BY SACCOMANNO

Christian Art

Volume Four

October, 1908

Number One

THE SCULPTURE OF THE TOMB

AN ASPECT OF MODERN ART

By Ernest Short

WHEN one speaks of a sculptor, nowadays, what is actually meant? Have we not in mind the maker of those ideal figures and genre groups which constitute a modern sculpture gallery? This is certainly the case with painting. A picture gallery is a collection of framed oil paintings. The term "painter" no longer brings to mind the creator of vast decorative canvases or frescoes for the cathedral, the palace, or the guild hall. So with the sister art. It is often forgotten that the statuary which is popularly regarded as the whole of modern sculpture is really of almost exotic growth. It arises, not from the needs of the masses, but from the fancies of the favoured few.

Regarded as a great whole, living through the ages, four branches of sculpture have always constituted the organic basis of the art. They are architectural, religious, commemorative statuary, and what I here call the "Sculpture of the Tomb." Marble and bronze nudes and carved representations from the life of the time have never been the "flesh garment" of the art, but the "stuff." They were popular among the dilettante art lovers of the fourth century Athens and Hellenistic Rome rather than in the Periclean age. They were esteemed in Italy after the downfall of Medicean art. They satisfied the taste

of the gay courtiers of the Louis. But they have always been the "stuff garment," — the gay trappings which sculpture could put aside at any time and yet live and move and have its being.

The over-attention lavished in these days both by the sculptor and the lover of statuary upon what must be regarded as a minor branch of the art has had momentous results. The production of works to meet an ever-present demand for religious, architectural, and commemorative statuary has continued. But popular criticism in regard to them has been largely withdrawn. They no longer arouse enthusiasm and no longer express in a marked degree the best thoughts and the deepest emotions of any large body of people. The question I seek to answer in the following pages concerns the fourth great branch — mortuary statuary or, as I have called it, the "Sculpture of the Tomb."

In the past this mortuary sculpture has always played a great part in the development of art. In Egypt it gave rise to the marvellously realistic portraiture of the Mastaba tombs. I need only recall the famous statue of the Lady Nofrit found in a half-ruined sepulchre near the pyramid of Snofrui. The low-cut robe just reveals the bosom beneath the closely fitting Egyptian robe; the nostrils seem to be breathing; the eyes to be ready to move.

Copyright, 1908, by Richard G. Badger. All rights reserved.



THE CAMPO SANTO, GENOA

The statue of the Lady Nofrit is one of the most charming works in Egyptian sculpture. Or the wooden statue of the Sheik, now at Boulak, which Mariette found in the Necropolis at Memphis. Thousands of years after it was carved, the peasant excavators recognized one of themselves and recalling the tax collector of the town cried out, "The Sheik el Beled"—the name the statue has retained until now. In the fourth century Greece, the "Sculpture of the Tomb" produced the marvelous series of monumental reliefs, many of which can still be seen *in situ* in the Ceramicus quarter of Athens, along the roadside leading from the Dipylon Gate. The "Dexileos Relief," which depicts with magnificent vigour an Athenian cavalry man triumphing over a prostrate foe, may be instanced. Then, twelve hundred years later came Michaelangelo's tombs in the Medici chapel at Florence,

"Marble griefs
Hewn from a Titan's heart."

What is being done to-day? I choose to expressly omit any reference to public memorial statuary—monuments erected to well-known public figures and the like. I am only concerned with the immense body of sculpture which is always being produced to be set above the grave of a relative or friend. This can rightly be called the "Sculpture of the Tomb." How are the sculptures of our own day expressing the Christian's attitude towards death, the Christian's thoughts and emotions before the mystery of mysteries?

May I first carry my reader in imagination to the famous Campo Santo at Genoa? I use the adjective for want of a better. There is little classical painting and sculpture in the churches and galleries of Genoa—far less than might be expected in a city which has played so great a part in Italian history. Most visitors, therefore, go up to the modern cemetery. Every patriotic Genoese urges its claims upon travellers.

The Campo Santo lies a little beyond the



THE CAMPO SANTO, INTERIOR, GENOA

limits of the city, on the lower slopes of a hill at the back of the town. The scene is worthy of being pictured. The wonderful blue of this bluest of blue skies. It intoxicates the Northerner with its strange beauty. He has seen as rich a colour, perhaps, but never one with such marvellous depth and radiance. The very sunlight seems to have struggled through myriads of miles of ethereal blue. Every corner of the landscape is touched with its sapphire hues. Every tone is keyed to this wonderful azure — as the Northern scenes are keyed to the more drab tones of the North's gray skies. Then the cypresses — black as their shadows against the fresh green of the virgin meadows. These beauties hardly prepare us for the grim modernity of the scene when the gates of the burial ground have been passed.

The graves of the lesser Genoese folk lie in the central space of the Campo Santo. Around are the immense marble corridors, approached by great flights of marble steps. The buildings in their modern

fashion are striking. Their size and the breadth of the whole conception compel attention. But we are rather concerned with the statuary which lines the open colonnades. For hundreds and hundreds of yards one passes along the corridors. Monuments to the Genoese dead fill every corner. Parties of gesticulating Italians pass up and down looking at the statuary and commenting upon this work and that. There can be no doubt about the popularity of this art effort. What does it mean? What does it make us feel?

One typical piece is the monument to Carlo Erba, by Saccomanno. It represents the figure of a mourner with the poppy-heads of death in one hand and the empty lamp of life in the other. There is modernity in every line of the work — the drapery, the modelling of the flesh, the treatment of the hair. There is not a trace of that mysterious aloofness which is always the keynote of classical art. Or, one may stop before the Monumental Mangini. It is, as can be seen, a realistic



ALLÉE PRINCIPALE, CEMETERY OF PÈRE LACHAISE, PARIS

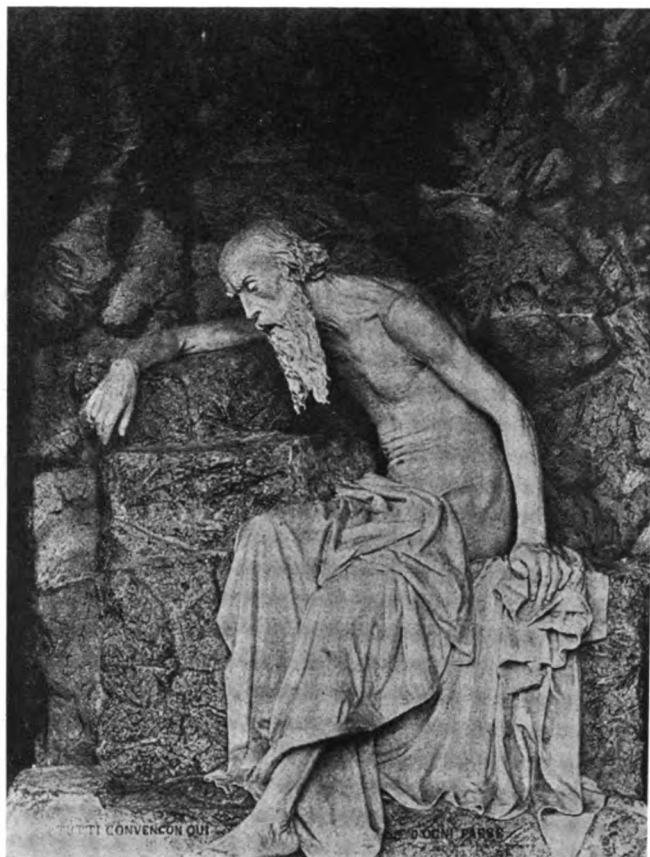
representation of an aged man on the brink of the grave. The work is in no sense symbolical. The features recall an individual. A highly capable craftsman has rendered the thin limbs and the emaciated form of an old man with all the skill at his command. The legs are covered by the loose folds of the grave cloth, but the nude torso and arms tell of the ravages of the years.

I know that the life of a Southerner is less isolated than that of the average Englishman or American. The flaunting of personal grief in the eyes of a city, doubtless, seems natural to the Italian, with his strongly communal ideals. But to others there is something almost awful in this forcing the unknown dead upon any chance spectator. The dominant note throughout the explanation of the particular form whereby the sculptor has chosen to express himself, seems to lie in a theatrical demand for the attention of the passerby. "You cannot have seen this before," cries one group. "Ten thousand francs, if a centime," shrieks another. One longs to escape from these endless corridors into

the scent of the firs and flowers in the gardens outside, where the poorer men and women of Genoa lie beneath their thin marble crosses and the lanterns swinging in front of each.

It must not be believed that the instances I have given are unique. They could be multiplied readily. Nor are they peculiar to Genoa. There is a bronze in the cemetery at Milan which is of precisely the same type as the Mangini monument at Genoa. It represents the form of a woman lying on the deathbed with the cross of her faith upon her breast. In respect of craftsmanship, no criticism can be raised. But the sculptor has found no inspiration in his theme. He has produced a piece of lifeless realism, not a statue throbbing with vital thought and emotion.

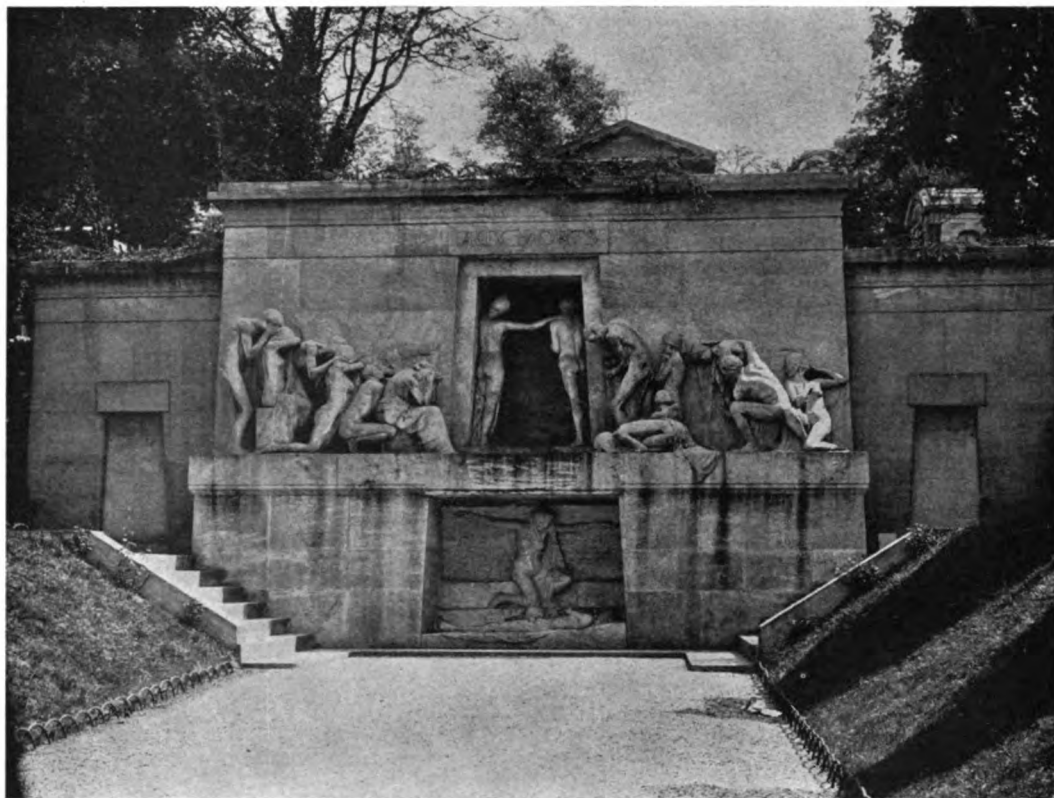
Nor again are these works only to be found in Italy. I have no doubt that if the sculpture in any large Christian public cemetery were placed together, it would arouse a similar impression. The peculiar horror of the Campo Santo at Genoa is not due to the bad taste of individuals. Alone, any one of these monuments might



THE MANGINI MONUMENT, GENOA



MONUMENT — THE CAMPO SANTO, MILAN



THE MONUMENT 'AUX MORTS,' PARIS, BY BARTHOLOMÉ

command admiration. It is the number and the purpose of their collection which troubled those who associate sculpture with the most potent thoughts and emotions which art can arouse. Why this should be so can, I think, be demonstrated.

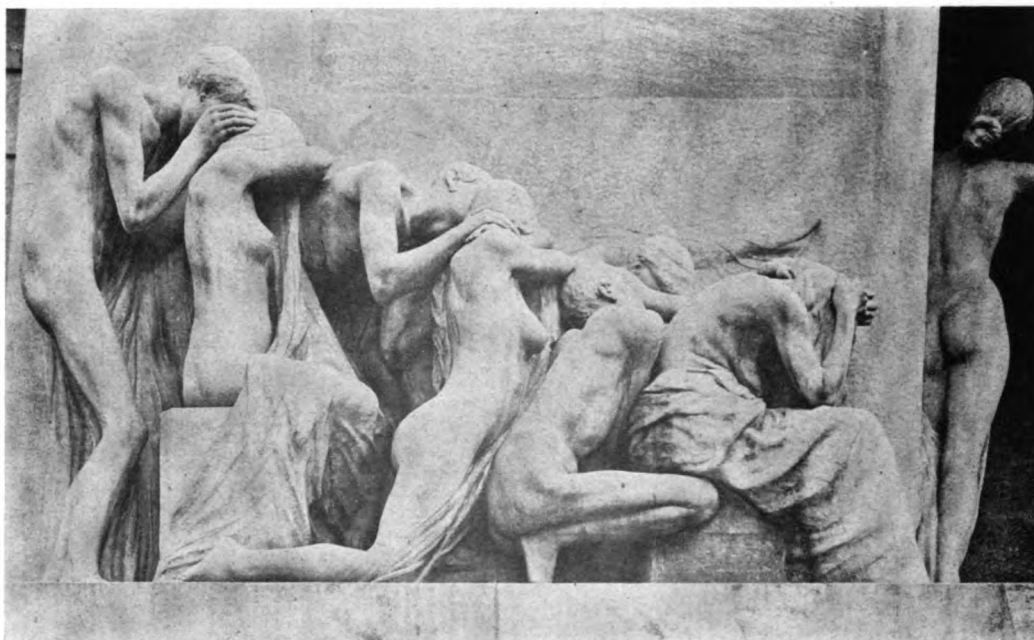
But first let us pass Italy to the great Parisian Cimetière de l'Est, the burial grounds which are generally known as Père Lachaise. The name, of course, comes from Lachaise, the Jesuit confessor of Louis XIV, whose country seat occupied the site of the present chapel. Like the Campo Santo at Genoa, Père Lachaise is a modern cemetery. The present grounds were laid out in 1804. Many distinguished Frenchmen are buried here and monuments have been erected to their memory. But we are only concerned with the unknown dead. The most striking feature in the monuments at Père Lachaise, perhaps, is architectural rather than sculptural. It lies in the prevalence of the little mortuary chapels, each some six feet by three. The well-known memorial to

Thiers, put up by the architect Aldrophe after the statesman's death, in 1877, with its fine relief of the Genius of Patriotism, by Chapu, which stand beside the mortuary chapel of the cemetery, is a large scale equivalent of the tiny chapels scattered throughout the cemetery.

Nevertheless, there is a very great amount of statuary in Père Lachaise, and it would take several hours to gain even a general knowledge of it. Some idea of its extent may be gained from the general view with the Paul Baudry and Thomas-Lecomte monuments in the foreground. Rude, Etex, Moreau-Vauthier, Falguiere, Puech, Chapu, Mercié, are only a few of the famous modern French sculptors whose work can be found there. But the point to be noted is that in Père Lachaise as in Genoa the sculptor seems continually forced into crude realism or empty theatricalism in order to satisfy the public taste. There is, for instance, a well-known statue, by Dalou, to the memory of Victor Noir, a French journalist, who was killed by



THE BAUDRY MONUMENT, PARIS
BY MERCIÉ



DETAIL OF "AUX MORTS"

Prince Pierre Bonaparte during the troubles of 1870. The unfortunate man lies in the costume of his day just as he was shot — sprawling in the mud of the street.

The impression aroused by this work fairly illustrates that left by the statuary at Père Lachaise as a whole. The fine monument to the painter Paul Baudry, by the sculptor Mercié, with its sorrowing Muse and the figure of Fame crowning the dead man, is a work of exceptional power. Nevertheless, amid a hundred similar works, it makes a far less potent appeal than it would in other surroundings. As was the case at Genoa, passing through Père Lachaise, a visitor is first interested, then troubled, and at last almost sickened by the continual harping upon what he feels to be a transient rather than a permanent aspect of death. Why these hundreds of statues to keep alive the memory, not of living deeds, but of dead men? The insistence upon a single aspect of death — the pain and the agony of the moment of parting — at last gives the impression of absolute untruth. It arouses pain alone — none of the joy which should be inseparable from every great work of art, however broad may be the definition we attach to the word "joy." Dalou's statue of the

journalist, Victor Noir, expresses the first horror which the ugly tragedy aroused. But to those who have forgotten the sad story, and after all a marble or a bronze statue is carved for all time, it becomes a type of the merely horrible.

These two essentials, that the "Sculpture of the Dead" should transcend the merely individual and express thoughts and emotions which rise above the agony of the actual parting are beautifully illustrated by Bartholomé's famous monument "Aux Morts," in this same Père Lachaise. It lies at the end of the cypress-bordered Allée Principale which runs from the main entrance. It was carved from a block of limestone during the 'nineties and represents some ten years of the great sculptor's life work.

Bartholomé has sought to carve a complete philosophy around the central mystery of pain and death. A man and a woman are passing out of life. They have put aside both fear and hope. The woman's hand rests upon the man's shoulder, that she may gain what support she may from his stronger nature. But there is no terror now, such as that which oppresses the suffering mortals who are awaiting the summons outside, the terrible group



DETAIL OF "AUX MORTS"

on the left of the tomb, for instance; the bowed form of the youth on the right, who is just struggling to his feet; the young girl with clasped hands and a prayer upon her lips; the kneeling woman who looks back — perhaps for the child she has left behind. In all of these there is the deepest agony, but as a whole figures do not shock us. Each seems only a phase in a general scheme, a sentence in a philosophic statement. In other words, in the "Monument Aux Morts" a great artist has been inspired to give the abstract Christian belief which arises from the fact of death. Just as the carved reredos in a Christian cathedral sums up the whole of the statuary inside and outside the building — every saint being present at the supreme dedication — so Bartholomé's work sums up what might have been said of every individual lying in death near by.

With the due expression in the sculptured tomb, of the pain and fear inseparable from the very thought of death, no fault can be found. It is right and fitting that a Christian should fear death. The cup of life is worth draining — to the lees. We instinctively love life and shrink from a seeming annihilation. Very few of us have reached the philosophic position of

Epicurus, who could say, "Why should death concern me, since when it is I am not, and when I am it is not?"

But there is a richer and a deeper belief which transcends the instinctive agony of the moment of parting. It is beautifully expressed in the old Irish legend which tells of a certain lake in Munster in which there were two islands. Into the one death could not enter, but age, sickness, and the weariness of life were known. At last the islanders, weary of immortality, came to look upon the opposite shore as the very haven of repose. One by one they launched into the gloomy waters, came to its banks, and were at rest.

This is the view which Bartholomé expresses in the group below the entrance of his symbolic tomb. The Angel of Immortality is still holding open the door of the tomb as she looks with kindly sympathy upon the sleeping forms at her feet. A man, a woman, and their one year old child — united in life and not divided in death. The inscription is from Isaiah:

"The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined."

In view of the deep emotion pervading

the "Monument Aux Morts," technical criticism is almost out of place. This, however, may be said. Throughout, the treatment is never realistic. Nor, on the contrary, is it in any respect classical, save in the postponement of physical to spiritual anguish. It is strikingly modern in execution. The naturalism in the modelling of the limbs is closely akin to the methods whereby the sculptors of to-day are expressing the thought and feeling of their time in other branches of the art. The great beauty of the work is traceable to the absence of every touch of individualism. It is truly a monument "Aux Morts"—to the mighty dead. It speaks of the heart imaginings of one who might or might not have been stirred by the sufferings of the individual but who, at least, has been inspired by the common defeat or victory which every one must share.

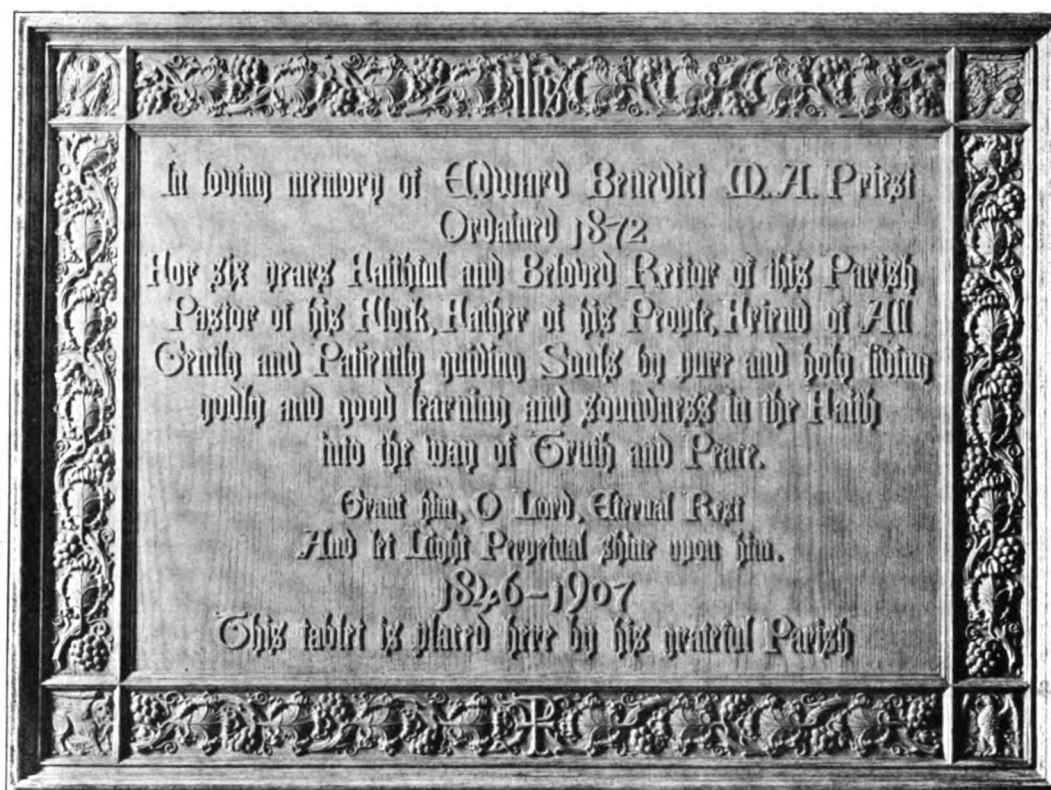
I cannot say that there are not many memorials to the individual dead of deep beauty and significance. The "Grief"

in the Rock Creek Cemetery at Washington, by the late Augustus St. Gaudens, is such a work. But this brief review is perhaps enough to drive home what I believe to be the deeper truth—that it is death as it touches the community, rather than death as it touches the individual, which is most worthy of the sculptor's art. The very limitations of marble and bronze prove the necessity for choosing subjects which can be articulated without undue restlessness. The durability of the sculptor's material suggests the expression of thoughts and emotions which are for all time.

The true Christian philosophy of death was summed up by St. Augustine in his "Thou hast created us for thyself, and our heart is restless till it rests in thee." The work of the sculptor is to be intent upon this conception of the eternal mystery. Then and not till then will he do his part towards substituting a new vision for the meaner one which is still too common and give to sculpture a new joy.



THE ANGEL OF LIFE, FROM THE MONUMENT, "AUX MORTS"



MEMORIAL TABLET WITH DETAILS
HENRY VAUGHAN, ARCHITECT
CARVED BY I. KIRCHMAYER



PROTESTANT CHURCH IN STREHLEN
SCHILLING & GRAEBNER, ARCHITECTS

MODERN PROTESTANT CHURCH ARCHITECTURE IN GERMANY

IT is rather a curious fact that the Protestant Church in Germany has not developed heretofore an architectural style of its own. Those who are familiar with its church architecture will admit that it has heretofore followed styles that were developed by other builders and for other purposes, before the Reformation. It has not until very recently shown a distinctive architectural character, expressive of its own peculiar belief and ideals.

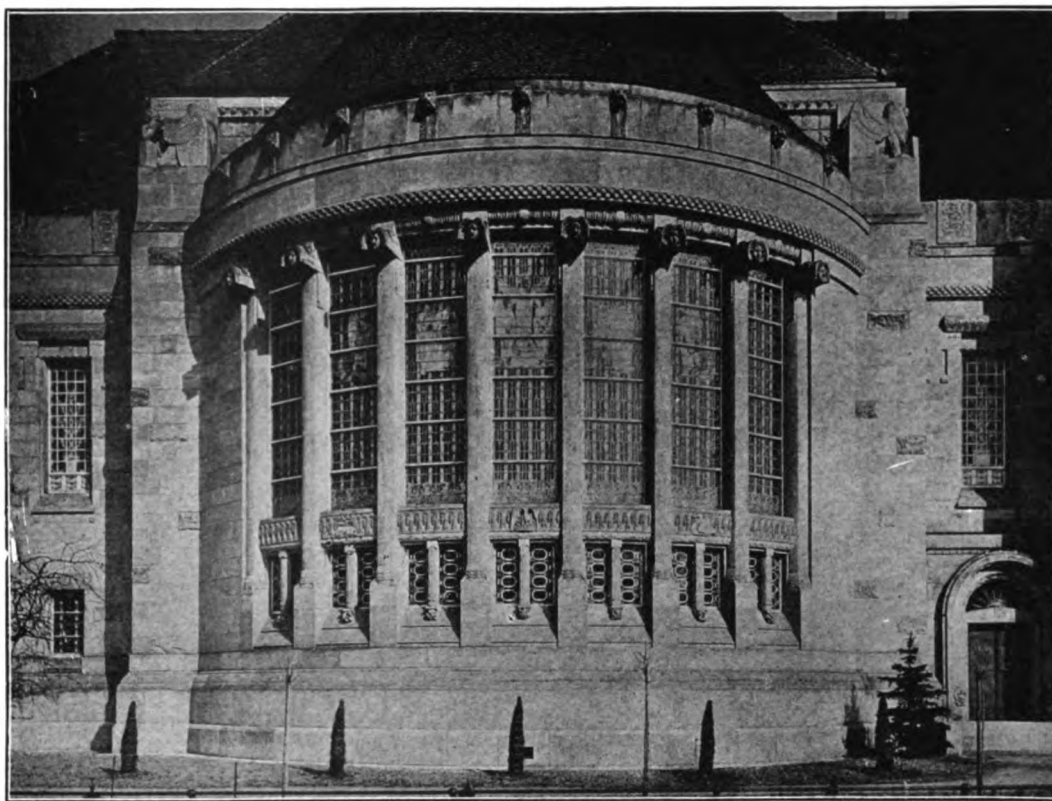
Now if there is any place in the world where one would naturally look for the best and truest examples of Protestant architecture, imbued with the very spirit of Luther, it would naturally be in Germany, the country which saw his birth, and where his system of belief developed and flourished perhaps to the greatest extent.

There may be, and there are, of course, reasons why Protestantism has not expressed its principles in architecture as distinctly as it has in religion. One of the reasons that can be mentioned is, that the true creative impulse and the appreciation of a vital architecture, expressive of fundamental principles, at the time of the Reformation, had mostly spent their force or ceased to exist entirely. Architecture, as is well known, was then on the wane; people were restless, were looking for strange gods in architecture as well as in religion. The new importation from Italy was applied to all problems of building alike, regardless of appropriateness or correct architectural expression. Another reason may be due to the fact that very few new church buildings were erected by Protestants themselves, as they appropriated, with very little modifications, the churches used heretofore by Catholics. The old churches were found to be quite suitable, indeed the changes required by the new cult effected mainly the disposition of some of the furniture; thus the altar

was stripped of some of its ornament and of course lost its real meaning and function as a table of sacrifice. A good man statues were taken down and destroyed, confessionals and shrines were removed, and in fact all those things that gave colour and life to the interior, and which offended Protestant eyes, were taken away, but it must be said that a good many of these articles were replaced in more reasonable and less iconoclastic times.

In spite of the Reformation and the long series of religious upheavals following it, Germany has succeeded in retaining more of the furniture of the middle ages in a far more complete state than any other European country. Outside of the changes mentioned, the old buildings served the purpose of the new belief very well until such a time as the important factor of preaching insisted on and demanded a more open and spacious interior, unobstructed by columns. Shadowy side aisles and chapels and other mystic effects were no longer a desideratum.

A wider auditorium was needed and secured, first by making the centre nave much wider and the side aisles narrower; in fact, the latter were reduced to mere ambulatories, which contained no pews or seats of any kind; later on, the crossing of the nave and transept was distended to such a size that the nave and aisles almost lost themselves in this evolution. The result of these changes made in the plan produced a building with a large central dome or lantern, surrounded by narrow passage aisles. To further increase the seating capacity galleries were introduced, and a type of building was developed that approached more and more that of a theatre, retaining, however, as much of the character of the mediæval Gothic or Romanesque as possible, in order to secure what was considered a churchly effect.



CHURCH IN STREHLEN, SCHILLING & GRAEBNER, ARCHITECTS

There was very little departure from historic styles as far as detail and ornament were concerned.

The architectural works of John Otzen and Carl Schaeffer are perhaps the best examples of the new auditorium type. Many of their buildings retained the stone vaulted ceiling, displaying quite extraordinary feats in engineering and construction when the width of the span and the peculiar shapes of the vaultings are considered. Vaulted ceilings, however, never seemed to present any real difficulties to German builders and architects.

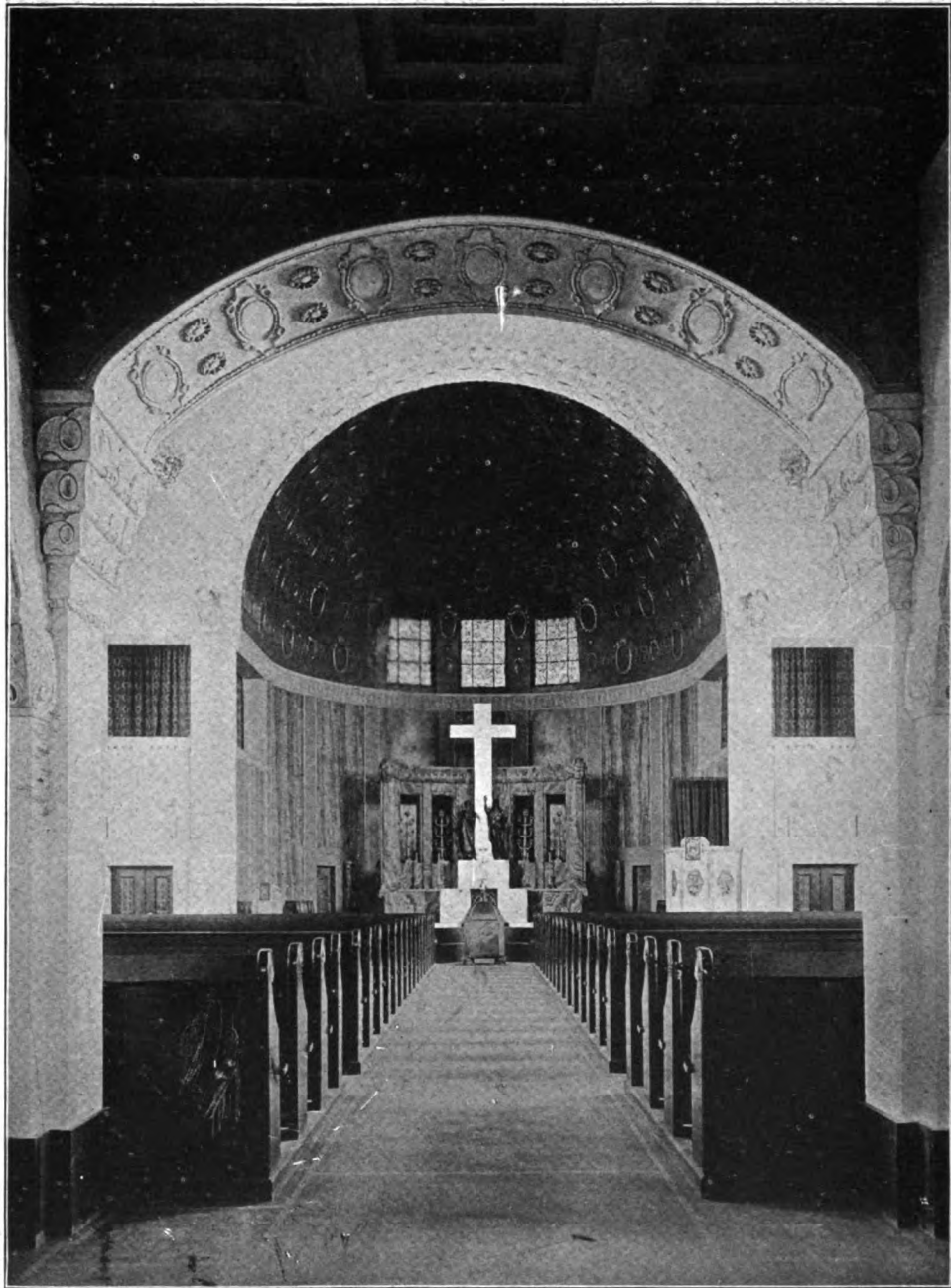
These architects endeavoured to make their churches artistically correct in the light of the best architectural traditions, and at the same time make them as practical as the Protestant service demanded. Truly a difficult task and from the German standpoint has been quite successful. Some noted types of these churches are the Marcus Kirche in Chemnitz, Emmaus Kirche, Nazareth Kirche, Kaiser Wilhelm

Memorial Kirche and Gnaden Kirche, all at Berlin, the latter being perhaps the best type of monumental Romanesque architecture adapted to the wide auditorium plan.

The architectural style of Protestant churches has always been a copy or an adaptation of the historic styles developed by the Catholic Church. It is only very lately that a new style, free from authority and archæology, has arisen. The style is one of striking individuality, giving at once the keynote of Protestant belief, a belief which is based to a great extent on an individual or private interpretation of the Scriptures, one more or less free from dogma or authoritative teaching whatsoever. In other words, Protestant belief is only finding its correct expression to-day by architects who are following what is known as the secessionist movement in architecture. It is rather strange, in a way, that the secession movement in religion did not find a corresponding secession in art until four centuries later.



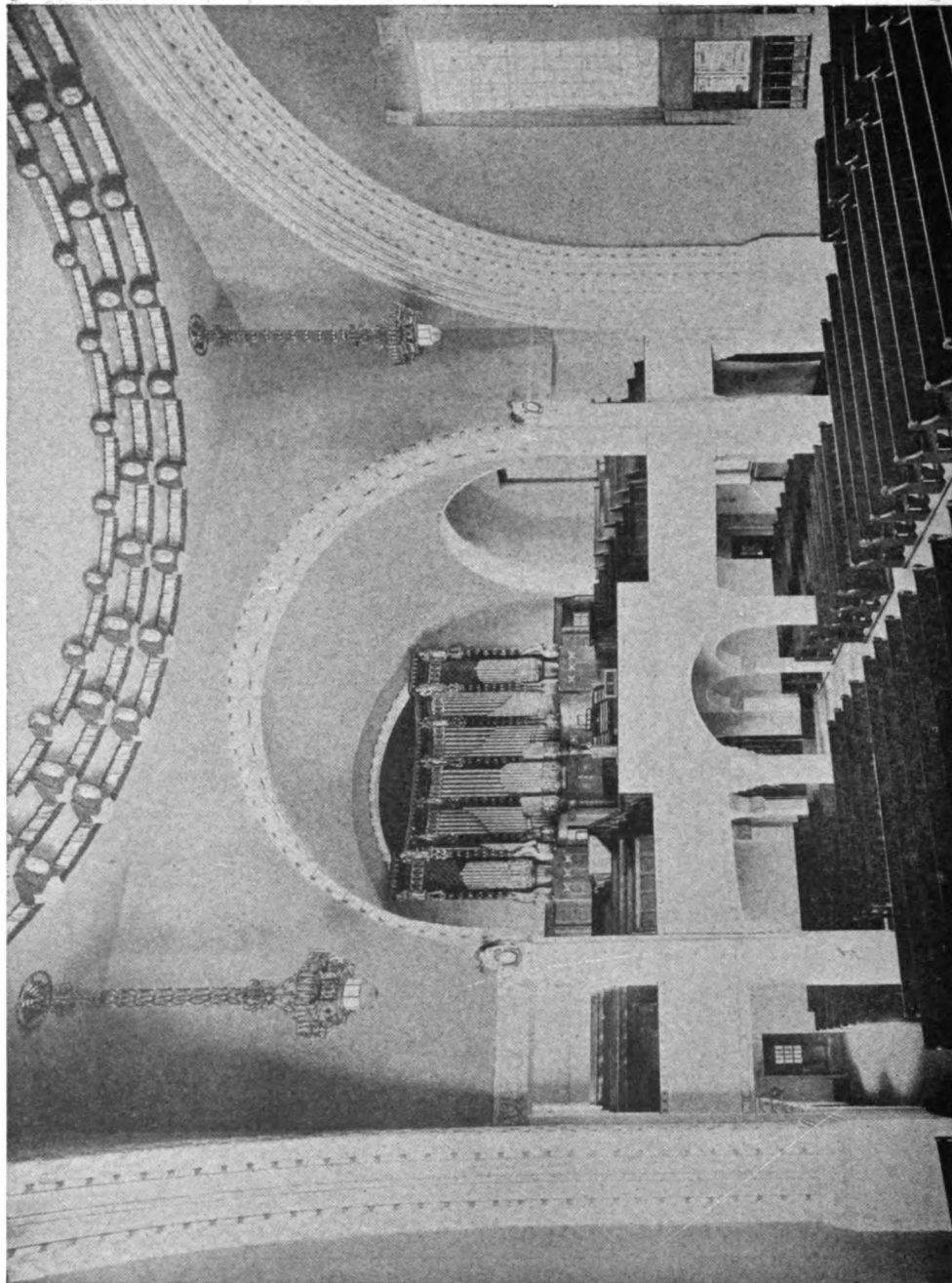
DETAIL OF A CHURCH INTERIOR
PROF. FRITZ SCHUMACHER, ARCHITECT



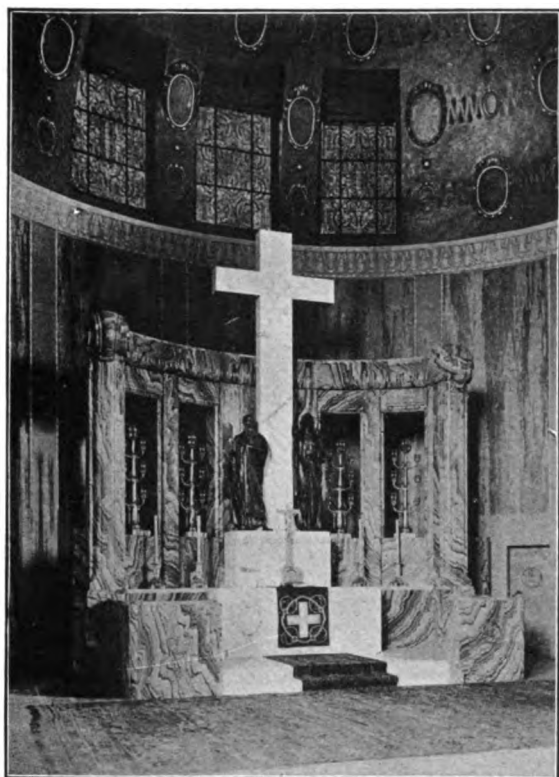
CHURCH IN STREHLEN
SCHILLING & GRAEBNER, ARCHITECTS



A CHURCH INTERIOR
PROF. FRITZ SCHUMACHER, ARCHITECT



CHURCH IN STREHLEN. SCHILLING & GRAEBNER, ARCHITECTS



ALTAR, CHURCH IN STREHLEN

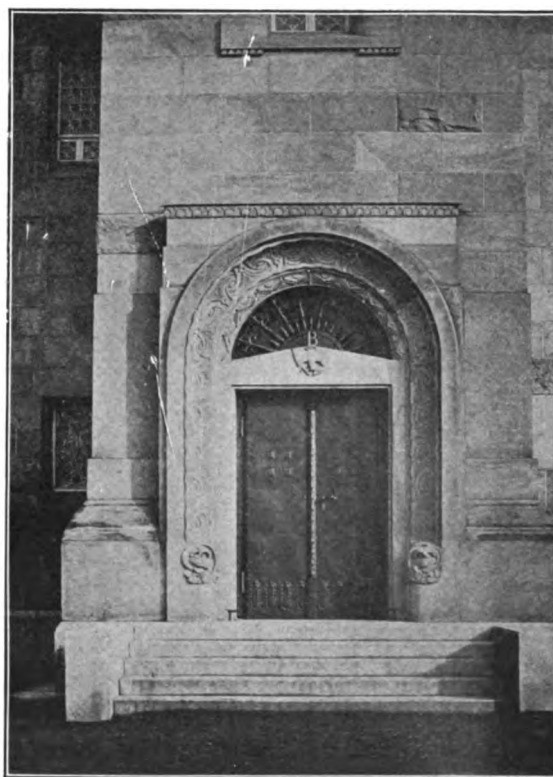
The illustrations here given show how well the secessionist architects have taken hold of the Protestant church building problem. Wagner, Schilling, and Graebner and Schumacher are the lights of the new dispensation. The church at Strehlen, by Schilling and Graebner, is very original in point of detail, the only association with the past being found in the location of the towers and the horizontal connection between them, which recalls types of churches found in southern Germany.

The church interior by Fritz Schumacher appears to be very interesting in point of colour decoration. The German's love for colour is well noted. He is perhaps the only one in the world to-day who is making serious contributions to the art of colour decoration in oil and al fresco, and the decoration of churches is being encouraged by both Catholics and Protestants. Many of the new buildings are left without decoration until such a time as good decoration can be afforded, and it is only done in parts then, and carried out according to a

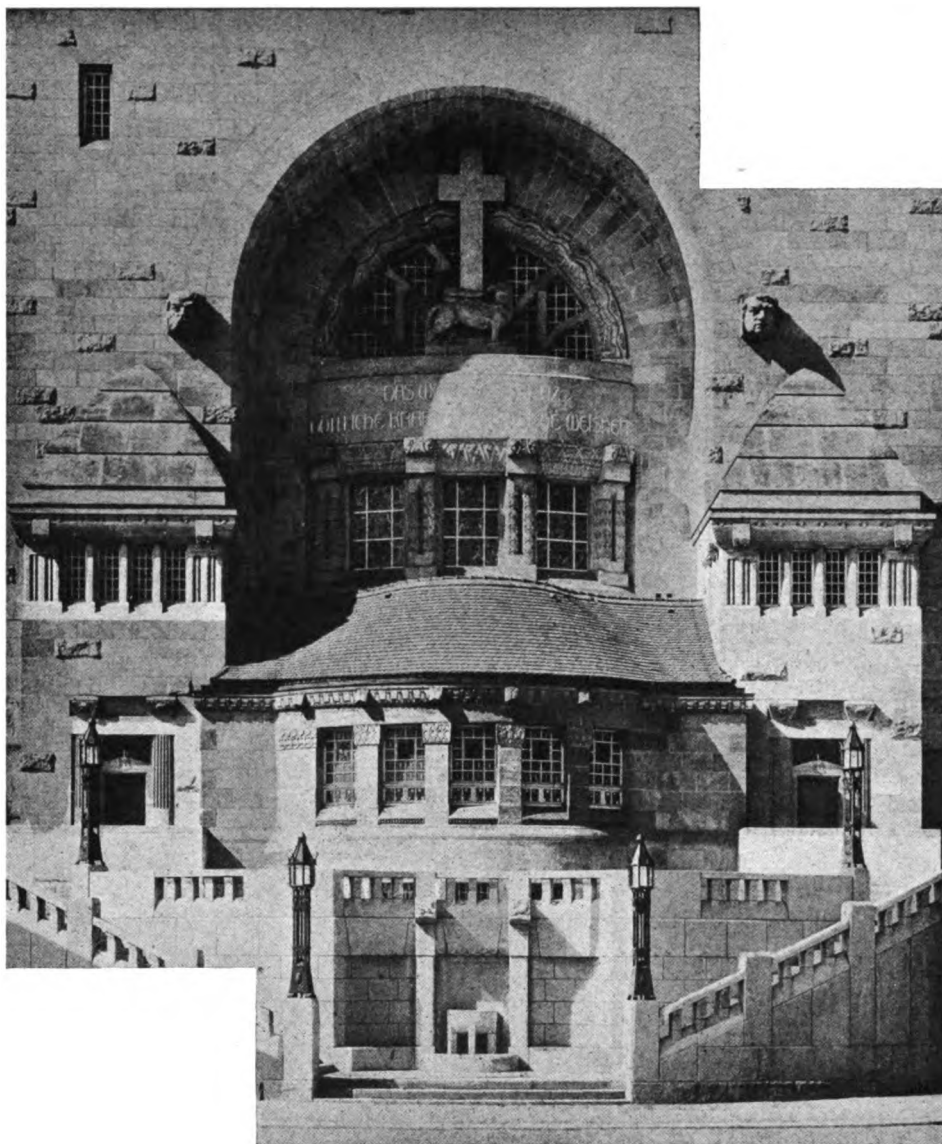
meritorious scheme, until the funds are exhausted.

True, in many instances the artificial colour decoration is carried to excess and one feels the lack of simple, restful wall surfaces. It must be said, however, that the decoration is always consistent and conventional and thoroughly well done from a technical standpoint. A good bit of coloured ornament in relief is introduced to accentuate certain parts of the work, as in the Sargent decorations in the Boston Library.

The new movement in church architecture received a decided impetus through the Bavarian Exhibition held in Munich this year. Although this exhibition is chiefly devoted to the arts and crafts as applied to household work, a small church was introduced with chapels and a small cemetery containing some beautiful and appropriate monuments. Most of the younger and enthusiastic architects and artists of Munich are here harmoniously represented in every branch of Christian



DOOR, CHURCH IN STREHLEN



CHURCH IN STREHLEN. SCHILLING & GRAEBNER, ARCHITECTS

art and handicraft. Simplicity, dignity, practicability, and appropriateness is the keynote. The fantastic effusions of the first enthusiasts of the new style are nowhere in evidence. These artists have gotten control over themselves, and while some of the work recalls the past in a vague way in points of composition and colour, one cannot doubt that one is face to face with original and powerful creations.

If Christian art throughout Germany will follow along the lines of the work

exhibited at Munich this year, there is no doubt that a new era in art is reached, one that is based on the best work of the past, yet is thoroughly modern and of the ever-living present. We in America know Munich only in a way to condemn, by reason of the output of its commercial art factories. Aside from this, and overtowering in comparison, works of art are there created that compare favourably with any that have come down to us from former and more gifted periods of art.

PASCHAL CANDLESTICKS AND SOME OTHERS

By J. Tavenor Perry

DURING the first three hundred years of its existence ceremonial lights, whether in the form of lamps, candles, or torches, were unknown in the Christian Church. Indeed, in the countries bordering on the Mediterranean Sea, which included, practically, all the civilized world during the period of imperial rule in Rome, artificial light was but little used for domestic or any purposes, since, in those regions, day and night were more evenly distributed than in northern latitudes; and it was possible for a Greek or Roman of that date to get through his day's work or pleasure without more assistance from artificial light than was necessary to enable him to get up before the sun on a winter's morning and be ready to pursue his avocations when the great luminary rose. As De Quincey,

in his well-known essay on "The Casuistry of Roman Meals," speaking of these times, says, "None but rich or luxurious men, nay, even among these, none but idlers, did live or could live by candlelight. An immense majority of men in Rome never lighted a candle unless sometimes at early dawn. And this custom of Rome was the custom also of all nations round the great lake of the Mediterranean. In Athens, Egypt, Palestine, Asia Minor, everywhere, the ancients went to bed from seven to nine o'clock." But during the period of the Persecutions, when the Church was compelled to take refuge in the catacombs, artificial lights became necessary for the conduct of their worship; and from the habit of using them in the subterranean basilicas, more particularly for such portions of the service which had to be read,

CEREMONIAL CANDLESTICKS

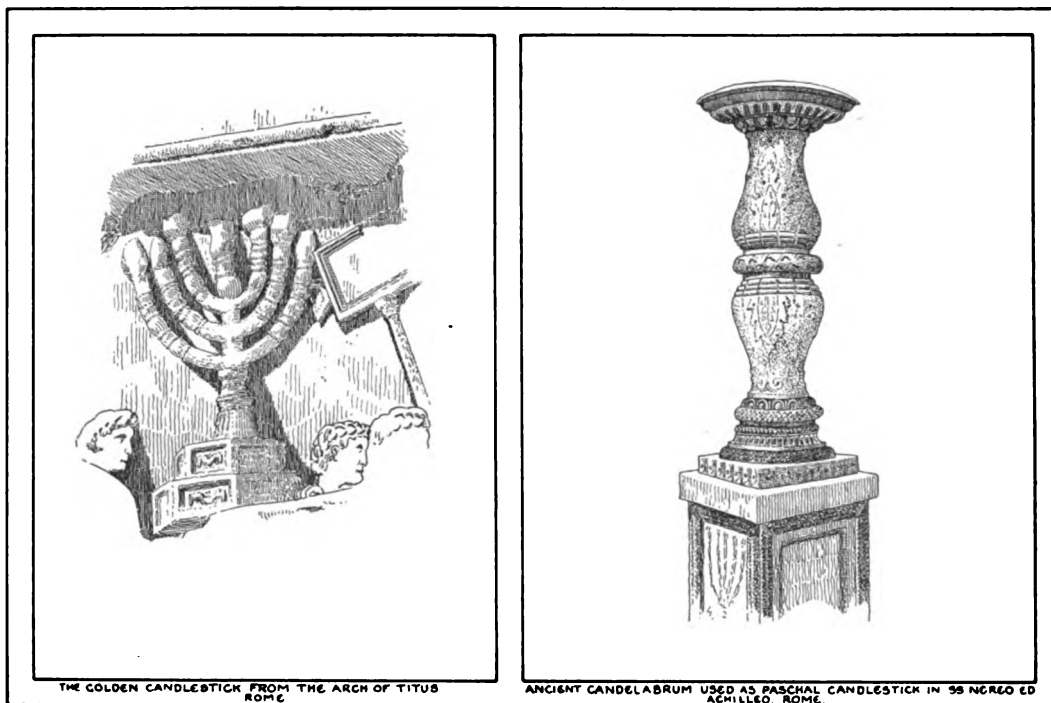


FIGURE I

FIGURE II

such as the epistle and gospel, the custom may have arisen of their ceremonial use in later times.

The form of these earliest lights used in the catacombs was the same as the ordinary oil lamp commonly in use in Roman times with a floating wick, since torches or candles would have been unsuitable or inconvenient in the narrow space of these underground passages; and that such lamps were specially made for Christian use we have evidence in many of the bronzes in the Lateran and Vatican museums, where there are examples of lamps specially decorated with Christian symbols and monograms, one of which is illustrated in Fortnam's work on "Bronzes."

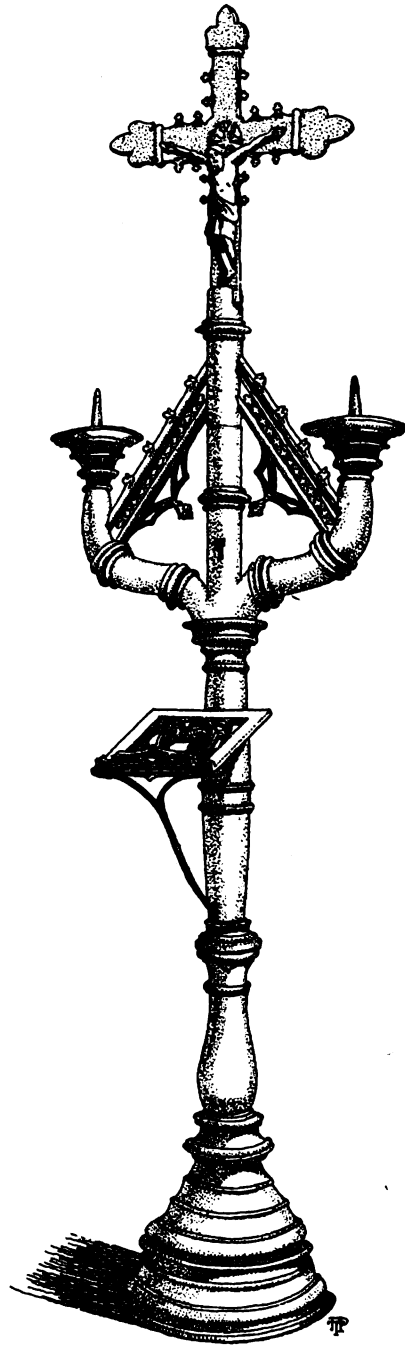
One of the first distinct directions as to the use of ceremonial lights is that given by Saint Zosimus, the Greek, who was Pope in the years 417 and 814, when he ordained that a wax candle should be blessed in all churches on the Holy Sabbath of Easter. That the ceremonial use of lights at the reading of the gospel was customary, however, before that date is undoubted, since St. Jerome, in 378, has said that in his time through all the churches of the East it was usual when the gospel was read that lights should be kindled, although the sun was already shining. The manner in which these gospel lights were to be used was perfectly regulated by the time of the eighth century, for it was then directed that when the deacon went to the ambo to read the gospel, two lights were to be carried before him in honour of the book which he bore in his hands, which lights were to be extinguished in their place after the gospel had been read. As to the paschal light we learn from the *Ordo Romanus*, dating about the year 730, that for the fire for the paschal candle, it was to be procured in this fashion. On Maundy Thursday at the ninth hour a light was to be struck from a flint outside the church door from which a candle was to be lighted and brought into the church, and from that a lamp was to be kindled and kept burning until Easter Eve, and from this was to be lighted the wax candle, or paschal light, which was blessed on that day. We find also, though

it is not specially mentioned, that this candle, when once it was lighted, was to be kept burning until Ascension tide.

It will be seen that these regulations all refer to the use of candles as distinguished from oil lamps; but for the candle sticks which were necessary to hold them there were few or no ancient models for imitation. The "Golden Candlestick" of Jerusalem, the image of which carved on the Arch of Titus (Fig. I), they had always before them was unsuitable for the portable lights required for the gospel reading; and though in later mediæval times its form was imitated in the great branched paschal trees, some simple shape must have been adopted, examples of which have, however, not survived. The Romans frequently raised their lamps on very beautiful carved pedestals, named candelabra, one of which was adopted in the church of SS. Nereo and Achilles, Rome (Fig. II), to carry the paschal candle; and these, no doubt, gave the suggestion for the design of the later marble candlesticks.

Between the candlesticks used for the gospel and paschal lights there was necessarily a great distinction; the former were migratory, carried backwards and forwards with the reader and, therefore, of a portable character; while the latter, although only in use for a short time in the year, had to be sufficiently large to carry a candle expected to burn through six weeks, and when set up in its place to remain there undisturbed for that period. The first candlesticks were, no doubt, like the rest of the fittings of a church, of metal; and when in the early mediæval times the schools of bronze-workers arose in England and on the continent, much labour was devoted to the elaboration of the paschal candlesticks. We have no specimens of the most important English work left, though the "Gloucester" candlestick testifies to the skill of the English craftsmen; but the accounts we have remaining of those destroyed at the Reformation give us some idea of their enormous size. When we find, for instance, that the wax candle, which was used at Canterbury in 1457, weighed three hundred pounds, we can readily imagine that large

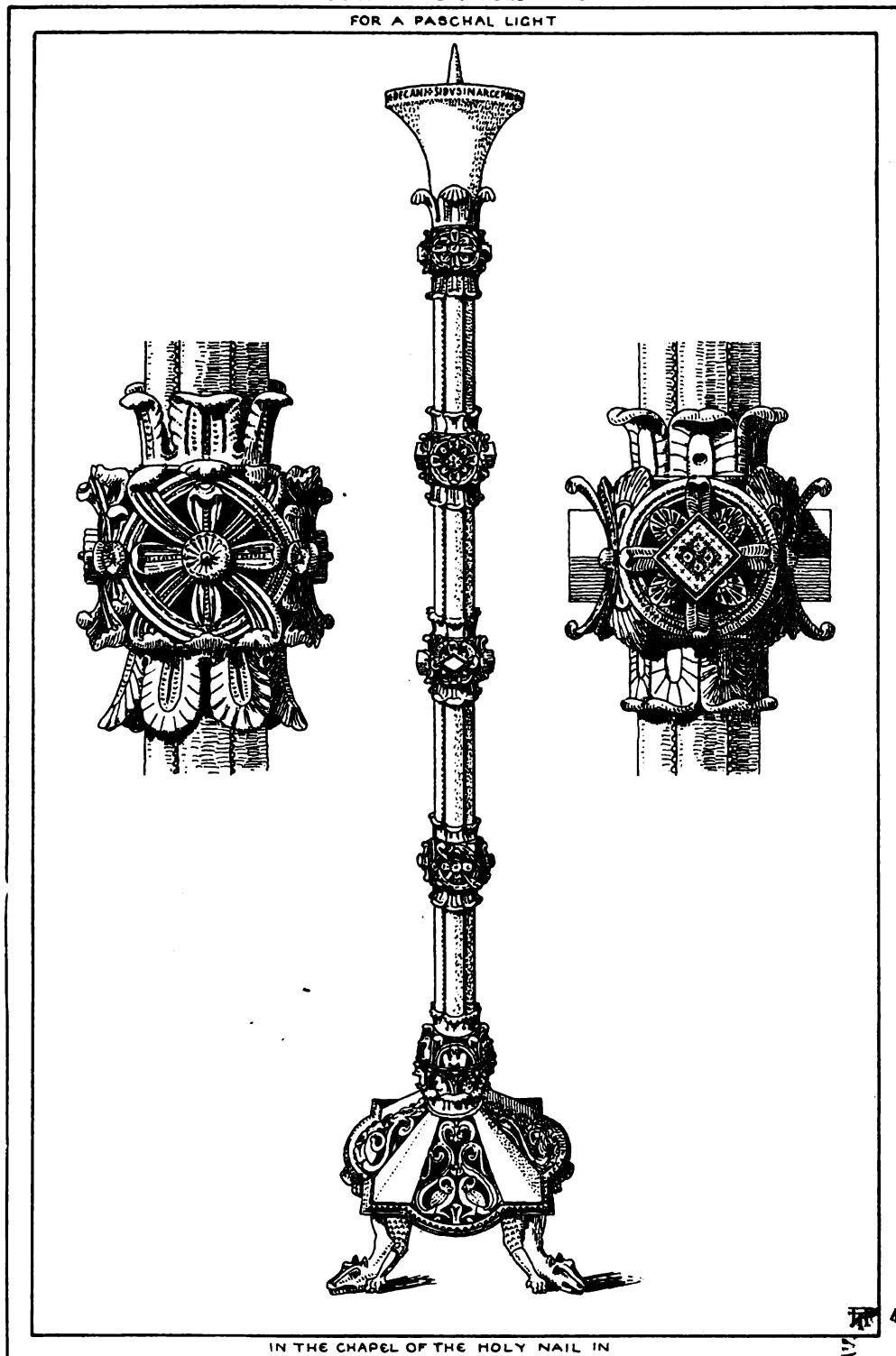
DINANDERIE
CEREMONIAL CANDLESTICKS



PASCHAL CANDLESTICK WITH
LECTERN
BERESFORD-HOPE COLLECTION

FIGURE III

CEREMONIAL CANDLESTICKS
FOR A PASCHAL LIGHT



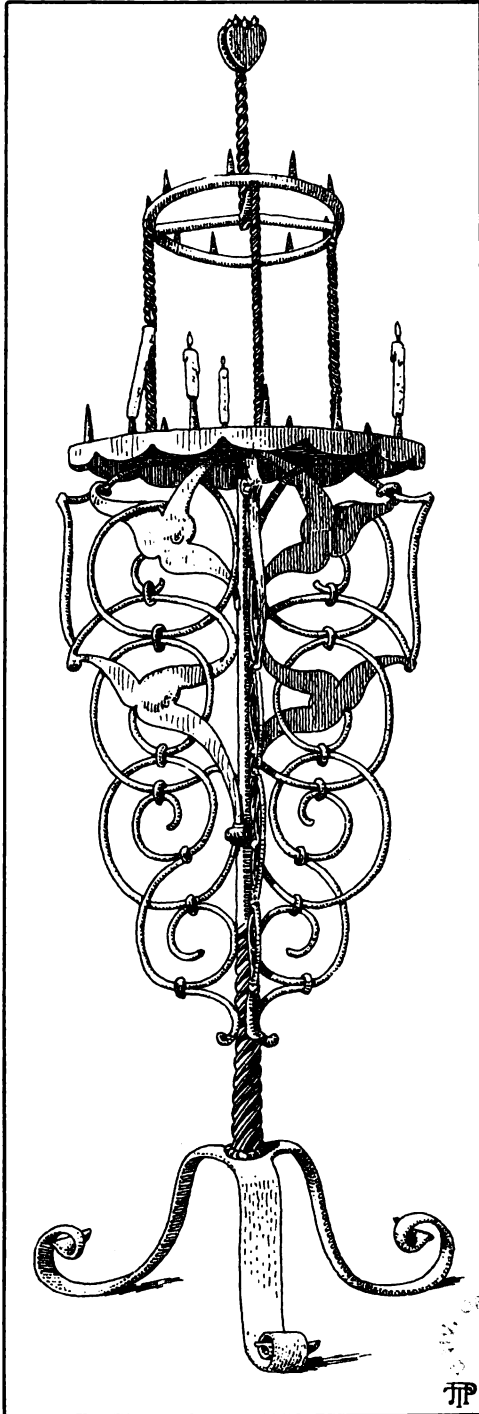
IN THE CHAPEL OF THE HOLY NAIL IN
BAMBERG CATHEDRAL GERMANY

FIGURE IV

CEREMONIAL CANDLESTICKS

VOTIVE

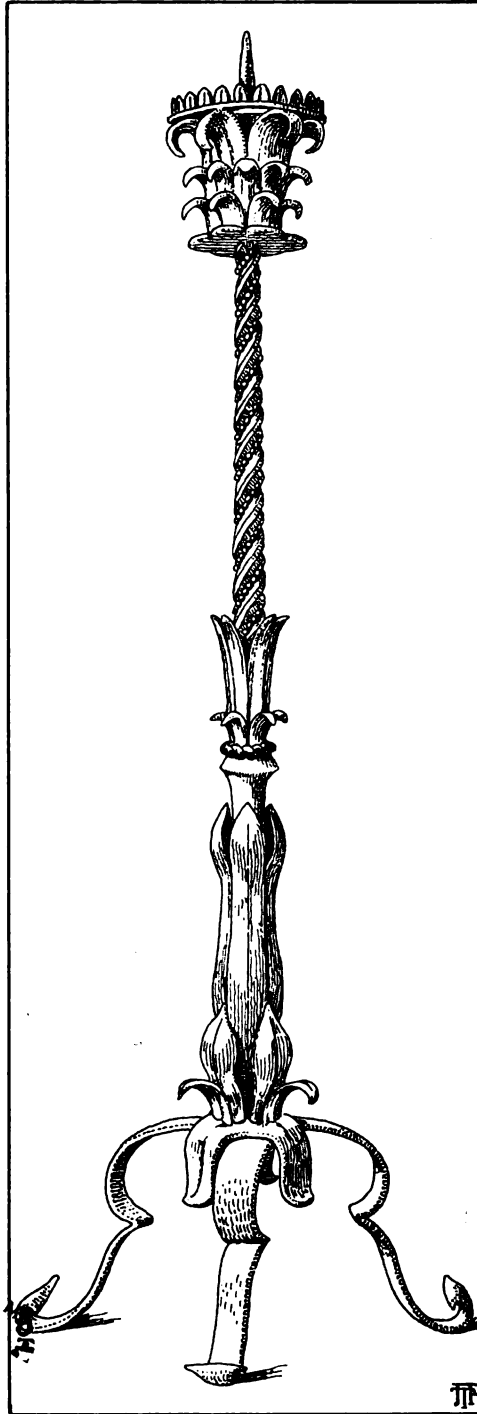
PASCHAL



IN THE FRANCISKANERKIRCHE
WÜRTZBURG

GERMAN

FIGURE VI



IN THE VICTORIA AND ALBERT MUSEUM
LONDON

FIGURE V

dimensions were necessary for the candlestick. The "Book of the Rites" of Durham gives the full description of the one belonging to that cathedral. It was of latten and was set up before the High Altar on Maundy Thursday and taken down on the Wednesday after the Ascension and stored in the north aisle, where it was kept clean by the choir boys. The base had four dragons spreading out as feet, with the images of the four evangelists on them between figures of armed horsemen and beasts. Upwards the paschal spread out nearly the width of the choir, forming six candlesticks as high as the vault of the aisles. Above them rose the seventh candlestick in the centre, to so great a height that it was lighted by a pole through an opening in the highest vault. It was ordered to be defaced in 1579, and no doubt then returned to the melting-pot from whence it had originally emerged. Many of the continental examples which still remain are equally beautiful, although not of such great size. The well-known paschal of Milan Cathedral, called there "the tree of the Virgin," stands fourteen feet high; and there is a remarkable one at St. Leonard, Leon, in Belgium, standing sixteen feet high, decorated with a crucifix and many statues. We give, as an example of one of these branched candlesticks, though of much smaller dimensions, one in the collection of the late Beresford Hope (Fig. III), surmounted with a crucifix, and with a small lectern attached from which were sung the *Exultes*, which is also of Flemish manufacture. There is a very beautiful chiselled and enamelled single light bronze paschal candlestick standing, when not in use, in the Chapel of the Holy Nail in Bamberg Cathedral (Fig. IV), which we find from an inscription round the rim of the sconce was presented by a certain Herman who was dean of St. Michael's, in the same city, in 1123. As an example of much simpler German workmanship in iron we give a pricket candlestick for the paschal, preserved in the Victoria and Albert Museum, London (Fig. V), and another for votive candles still in use in the Francis Kanner Kirche in Würzburg (Fig. VI).

There is another and very remarkable group of candlesticks, not moveable, and constructed in marble and mosaic, found almost exclusively in Rome and southern Italy, as to the original use of which there has been much divergence of opinion. Most writers include them in the category of paschals; but the peculiarity of their position and their immobility seem to make this doubtful. They are invariably associated with the gospel ambo, which in Rome and further south is placed on the sinister or ritual south side of the altar, and they appear to have held a candle which was lighted during the reading of the gospel, and was thus additional to the candles carried by the *ceroferrarii* in the deacon's procession. They may perhaps, in the absence of any other suitable standard, have served for the paschal as well, but it seems very improbable. We give two examples of these from Rome which are characterized by that elegance of their proportions and delicateness of detail which so distinguished the work of the Cosimati and of the Vassalecti.

These two great families of artists, who flourished in Rome during the twelfth and thirteenth centuries, executed in that city and its neighbourhood a large amount of sculptured marble furniture decorated with brilliant glass mosaic, many specimens of which retain their signatures. The Cosimati took their names, not from the founder of their family who was called Lorenzo, but from his grandson Cosmos, who was the third in succession of this artistic race and was father of four sons, all of whom were celebrated in their profession. They not only worked on ambones, candlesticks, and tombs, but as architects they designed the Gothic chapel at the top of the Scala Santa, a crypt at Anagni, and the cloister of Subiaco. The Vassalecti are scarcely less famous; and of these there were, perhaps, four generations, but certainly two, Pietro and his son, who, as an inscription records, built the very beautiful cloister of St. John Lateran; and their names occur on many objects such as the ciborium of SS. Cosma e Damiano, which is dated 1153, the episcopal chair at Anagni, dated 1263, and on the great

CEREMONIAL CANDLESTICKS

GOSPEL LIGHTS



S LORENZO FUORI LE MURA

JP



S. CLEMENTE

JP

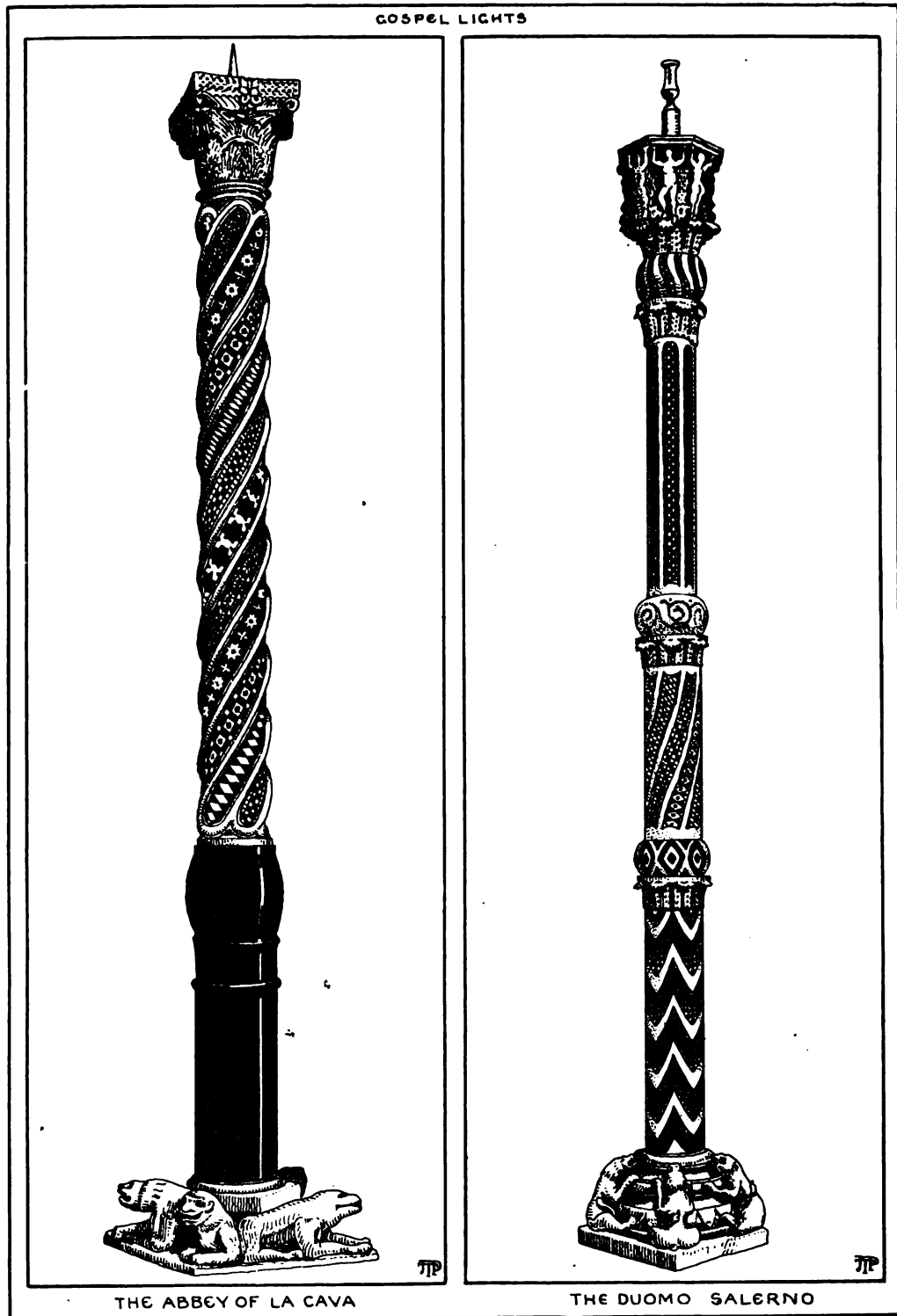
ROME

FIGURE VII

FIGURE VIII

CEREMONIAL CANDLESTICKS

GOSPEL LIGHTS



ITALY

FIGURE IX

FIGURE X

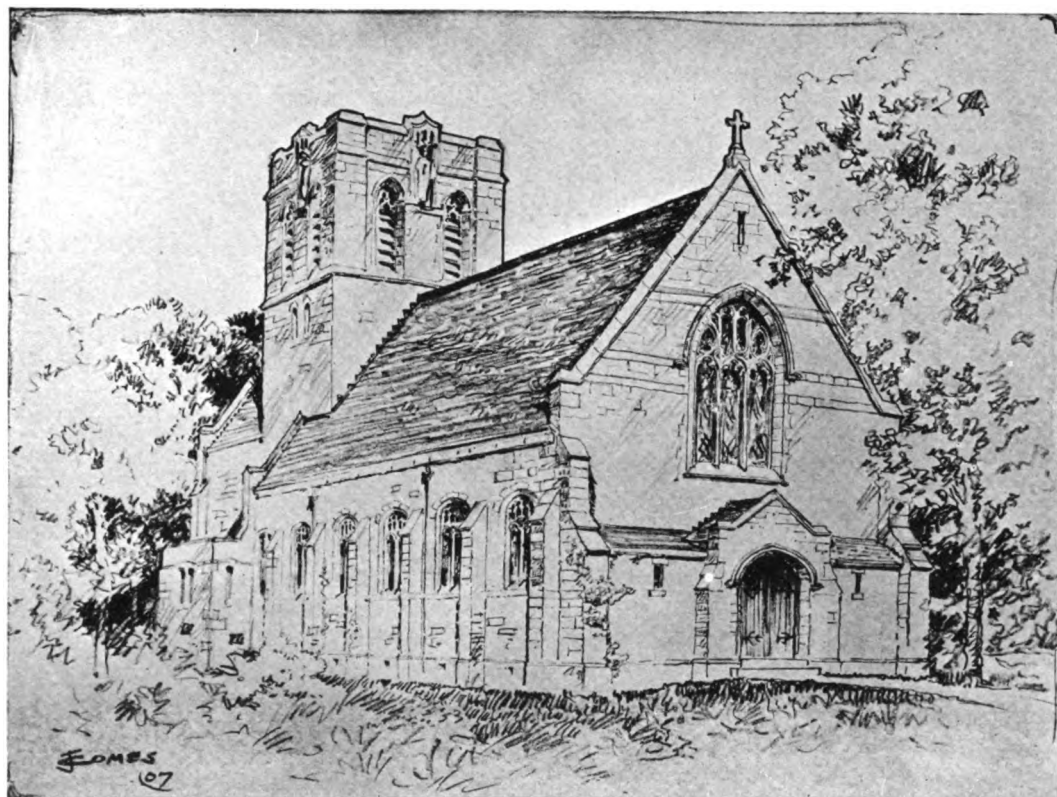
paschal candlestick of St. Paolo fuori le Mura.

Of the Roman examples which we illustrate one is the candlestick standing by the gospel ambone of St. Lorenzo fuori le Mura (Fig. VII) erected probably about the year 1254 and supposed to be the work of a Vassalectus, which stands on two lions raised on an ancient inverted cippus for a pedestal. The other is of an earlier date, from the church of St. Clemente (Fig. VIII), and stands by the gospel ambone, which in this case, due apparently to some subsequent alterations, stands on the north side of the choir.

Two examples we give from South Italy, which show more richness in the detail, the result of Saracenic influence, lack the refinement of the more classic work of Rome. The first of these is from the

Benedictine convent church of La Cava by Nocera, erected in the middle of the twelfth century (Fig. IX). The second is from the Cathedral of Salerno, erected by Robert Guiscard, and formed part, together with the gospel ambone against which it stands, the largest and most magnificent in Italy, of the fittings given to the church by Archbishop Romualdus, the work of artists from Monte Casino in 1180 (Fig. X).

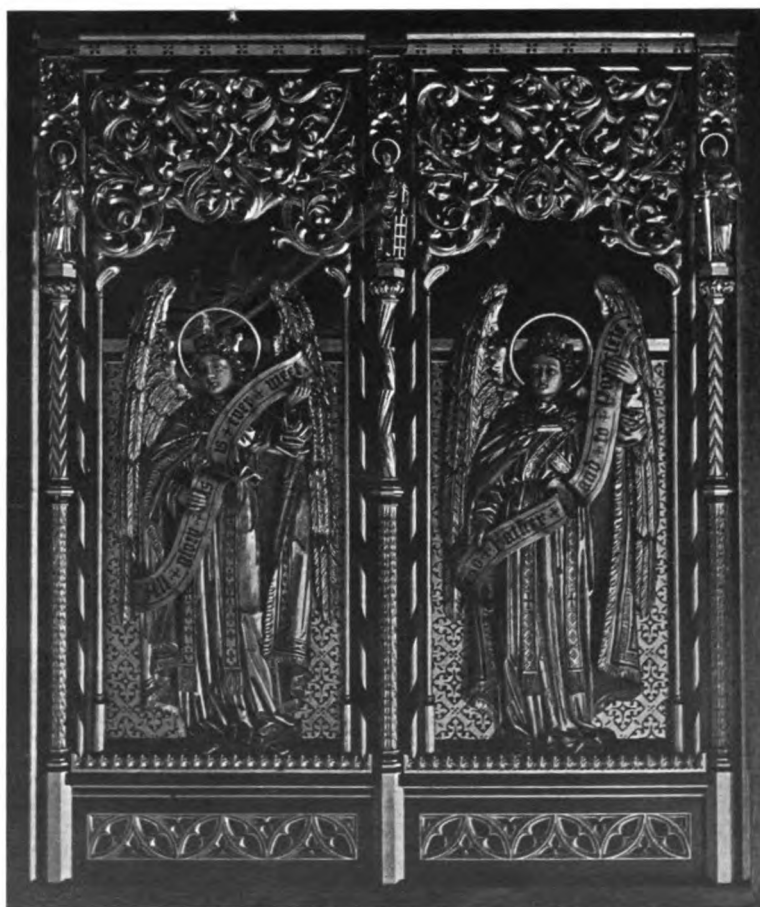
Enough has been said to draw attention to the numerous examples of a most beautiful piece of ecclesiastical furniture still remaining, though often fallen into desuetude, in many of the churches of Europe; and to cause regret for the still more remarkable examples which were too heedlessly sacrificed in England at the time of the Reformation.



ST. FELIX'S R. C. CHURCH, FREEDOM, PENN. JOHN T. COMES, ARCHITECT



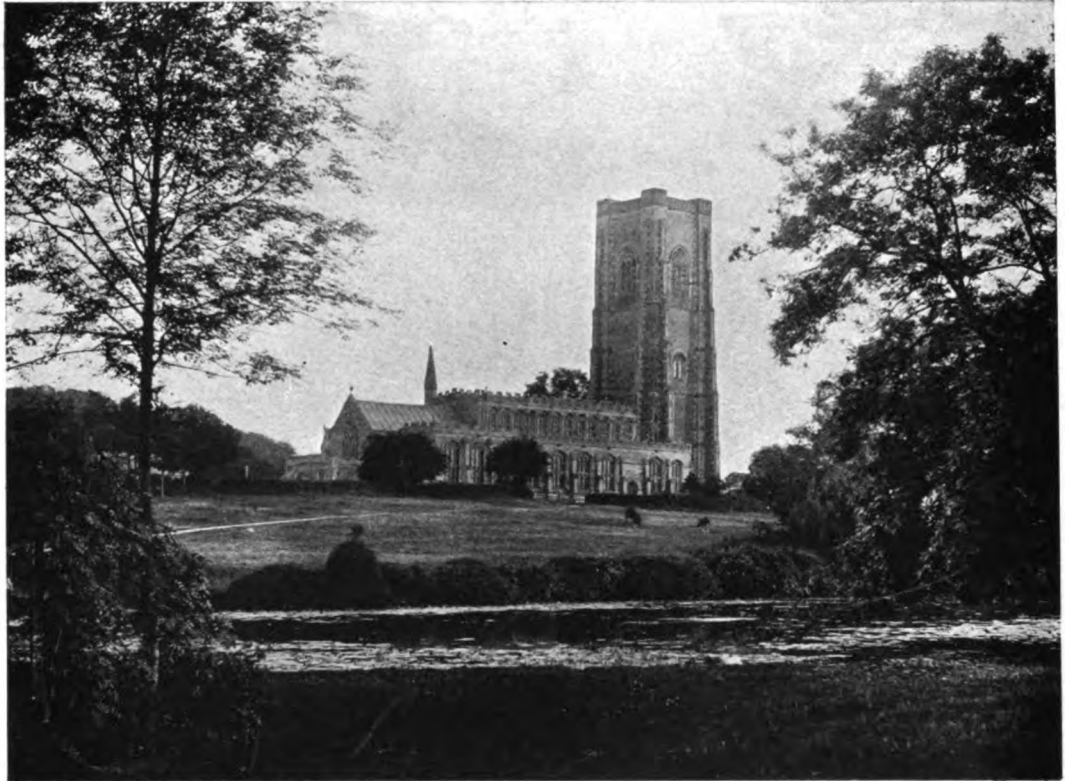
TRYPTICH FOR THE ENGLISH CHURCH, CITY OF MEXICO
DESIGNED AND EXECUTED BY C. E. KEMPE & CO., LONDON



DETAIL FROM TRYPTICH



DETAIL FROM TRYPICH, THE ENGLISH
CHURCH, CITY OF MEXICO



LAVENHAM CHURCH

DNK. 100



LONG MELFORD CHURCH

THE FAIRFORD WINDOWS

By the Rev. Francis R. Carbonell

THE ideals of any period are embodied and stereotyped in its art. Architects, sculptors, painters, poets, musicians, reflect the spirit of the age in which they live.

The Assyrians left their cruelty and their lust of conquest indelibly stamped upon their bas-reliefs. The Egyptian manufactured his own country out of a river and a desert. His ingenuity is the wonder even of our modern engineers, and that ingenuity is writ large upon his monuments and upon the walls of his mortuary caverns. The Greek was a worshipper of beauty and a devotee of pleasure, but the beauty was beauty of form only, and the pleasure the pleasure of the senses. Beauty of character hardly appealed to him; of the glory of self-sacrifice he knew but little. His art, therefore, is sensuous and appeals to the eye, to the æsthetic sense. The Venus of Milo, the Apollo Belvidere, are "beautiful to look at" indeed, but they represent a conception of Deity inferior even to that which suggested the winged bulls of Nineveh.

In the days when the Light of the World began to dawn, the Roman empire was tottering to its fall, and the Roman character was rotten to the core. The semblance of authority indeed still remained, like the shaft of some giant pillar standing alone amongst the ruined fragments of what was once a temple. All the old Roman ideals, which in their youth had inspired the national heart and led the legions to victory, were drowned in a flood of voluptuousness, consequently of Roman art there was none, for the springs were dried up. The men who could build and decorate the palaces of Rome must be foreigners; the temples of Greece must be ransacked to beautify the capitol and the Golden House of Nero. The Roman could still appreciate the beautiful, but he

had lost the power of creating it. In his best days he was an admirer and exponent of strength rather than of beauty, but now he hired his strong men from abroad for his pageants and filled the huge gaps in his battallions with foreign mercenaries. His own strength had been wasted in riotous living and he was content to have his fighting, his thinking, his building, his sculpture, his music, done for him by outsiders.

What a wild stock to graft with the Rose of Christianity! Truly much cutting and pruning were needful before the graft could thrive. This was the work which the Asiatic hordes had to do, and they did it effectually and radically. But the graft could not be killed, for there was divine vitality in it. In due time it began to put forth vigorous shoots and bear unexpected blossoms to shed their fragrance over Europe.

The high ideals, the lofty aspirations of the new religion began to create a new character while they sowed the seeds of a new art. An art no longer sensuous, degraded by gross conceptions of deity and utterly mistaken views of happiness, but expressive of deep reverence and high motive.

In the nature of things this great development could not take place otherwise than slowly. Rome was not built in a day, nor could Christianity reform it in a day.

Consider what had to be done. The whole conception of the divine had to be transformed. The gods of the Greek and Roman world were of like passions with men; the grossest anthropomorphism degraded the entire Pantheon. They fought among themselves for supremacy; they were criminal to the last degree, they were innocent of any moral restraint whatever.

What a revolution it must have been when men began to conceive of God as One, as a Spirit; to conceive of God as



PROPHETS



APOSTLES

absolutely and of necessity Holy; to conceive of God as Love. The great statue of Jupiter Olympus on the Acropolis would no longer serve. Indeed, it soon came to be felt that no representation of the Eternal God was possible. None should be attempted. He was too high; of too excellent a Majesty to be imaged forth in marble or in colour.

Christianity gradually wrought this change in the hearts of men. The splendid but sensuous work of the old Greek artists lost something of its value, for it represented a false ideal. Men began to have far more exalted thoughts about the Deity. It was a veritable revolution, and it turned the current of art into a completely new channel.

Then again Christianity had to do much for the readjustment of social relationships, and above all for the relationship between husband and wife. The position of women in the ancient world was one of degradation. In those parts of the world that the faith of the gospel has not reached it is so still. The Incarnation of our Lord Jesus Christ not only brought the hope of

regeneration and ultimate restoration to the human race, but it began at once to set right an old-standing wrong, restoring woman to the honourable position she was intended from the first to hold. The Incarnation raised the whole status of women, making the name of mother forever sacred.

This change is, of necessity, marked in the art which the Church fostered and encouraged. The whole cultus of the Blessed Virgin, carried to excess as it certainly has been at various times, yet did but express the natural and healthy growth of the new ideal since it voiced the reverence every right thinking man now feels in his heart for a pure woman.

From this same reverence, the fruit of the Incarnation, sprung the countless Annunciations and Madonnas of Christian art which expressed the new ideal of womanhood,—the dignity of motherhood, removed *toto coelo* from the apotheosis of passion embodied in the worship of Aphrodite.

Christianity, again, completely changed the conception of happiness. The old motto of life is briefly put by St. Paul, with



EVANGELISTS



LATIN FATHERS

exquisite irony: "Let us eat and drink, for to-morrow we die." But that is only "if the dead rise not." The prospect of a resurrection to a future life of glory, honour, and immortality, and the possibility of losing that exceeding great reward, has brought out into strong relief the virtue of self-control and the glory of self sacrifice. The pleasures of a selfish life are henceforth weighed in the balance and found wanting. The importance of righteousness (the right treatment of one's neighbour), and temperance (the right treatment of one's self) becomes obvious in view of the judgment to come.

The resurrection of our Lord and His declaration that He will come again to judge every man according to his works, have stamped these earthly lives of ours with eternal values.

Christian art, enshrining and expressing the new ideals, has represented the glory of self-control and self-sacrifice in her Calvaries, her Stations of the Cross, her pictures of martyrs and of saints. The blessed hope of immortality is the underlying motif of the numerous representa-

tions of scenes in which our Lord appeared to His disciples after He was risen from the dead. Our responsibility for our actions and the eternal issues which they involve are the theme of those sermons in colour, radiant with hope on the one hand, and lurid with awful warning on the other, the pictures of the Last Judgment.

Christian art has not expressed these ideals at all periods in the same way. In the early centuries of our era, partly as a reaction from paganism and partly from a deep sense of reverence, sacred subjects were expressed by symbols rather than by lifelike forms or realistic methods. As time went on a greater degree of realism was felt to be permissible, but the figures of our Lord, or of the saints and angels, were nevertheless dignified, calm, and majestic. No dramatic action or attitude was considered reverent. About the period of the Reformation this restrained and reverential treatment gradually disappeared; and from its disappearance may be dated the decay of sacred art. The pictures of sacred scenes and persons became more and more true to the facts of

history, but more and more false to the meaning of the history. The earthly, the human, the natural were emphasized, to the exclusion of the heavenly, the divine, and the supernatural. The figures in sacred subjects became lifelike portraits of living persons: expression and muscle and drapery drawn to perfection, dignity and spirituality forgotten. Even a pope selects Julia Farnese to sit as model for a madonna.

The old architectural backgrounds give place to modern interiors and local landscapes. Subjects sacred to Christians in all ages are treated with an unsuitable familiarity amounting almost to vulgarity. Comic detail and caricature become common; even grossly coarse and indelicate subjects are etched in the margin of a breviary.

The Fairford windows belong to a period (1490) when this process of decay was just beginning but had not yet gone far. There is in them much realism, as for instance in the scenes of the Passion, but the sacred character of the subject is never quite lost sight of. There are instances of the grotesque, but they are kept subordinate.

The morbid tendency of the age of Dürer and Holbein is apparent in the terrible Inferno of the west window, but it is not emphasised; the dreadful details are, indeed rather difficult to decipher.

The great subjects of Christian thought and Christian art are all here. The Resurrection and the reality of sacramental grace flowing from the Risen Lord, in the Corpus Christi Chapel; the new ideal of self-sacrifice in the Passion scenes of the east window and in the series of martyrs and confessors in the south clerestory. The emancipation and restoration of woman in the Lady Chapel. Man's responsibility for his actions and the consequent eternal value of earthly life, in the Judgment scenes at the west end of the church.

The designer of the windows has thoroughly realised the importance of that kind of intellectual chiaroscuro which arranges pictures in pairs, so that by comparison or by contrast each may illustrate the other.

For instance, in the aisles of the church he has placed a series of twelve prophets of the old dispensation, opposite to the twelve apostles. And each prophet bears over his head a scroll on which is inscribed a text (there are two or three clerical errors) from his own prophecy relative to the article of the creed carried by the apostle opposite to him.

In the same way the four Latin fathers, SS. Jerome, Gregory, Ambrose, and Augustine, are *vis-à-vis* to the four evangelists.

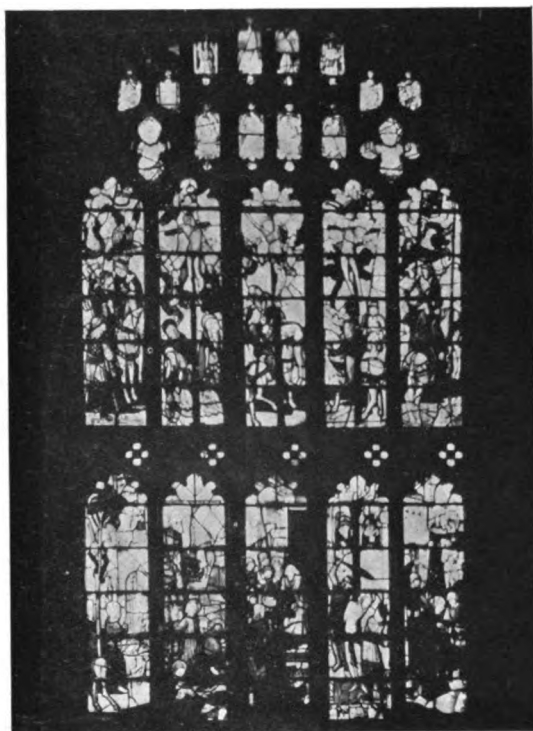
The north clerestory has a series of twelve persecutors of the faith, with demons over them in the tracery lights, and facing them on the south side are twelve martyrs or confessors of the faith, with angels over them. The Son of Man coming in His glory and all His holy Angels with Him is exactly opposite to the representation of Him crucified between two thieves.

There are also other companion pictures: the Assumption of St. Mary and the Transfiguration of Our Lord occupying the central positions in the east windows of the north and south chapels. Again, the Temptation of Eve is the companion picture to that of the Annunciation; and the Queen of Sheba offering her gifts to Solomon, to the Magi presenting gold, frankincense, and myrrh to the King of the Jews.

"The fair new church at Fairford was begun by John Tame, and Edmund Tame finished it." Leland made this entry in his itinerary about the year 1538; but he does not tell us what part of the work is to be ascribed to the father and what to the son. The former, however, bequeathed to the church by his will many valuable ornaments, while he made no mention of painted glass for the windows. And it seems quite impossible that he can have left special legacies for the purchase of frontals, vestments, censers, an altar cross, and candlesticks, a new tenor bell, etc., and omitted all mention of glass for the windows, except upon the supposition that this was already provided for. The splendid series of pictures which are an almost unique



THE FINAL JUDGMENT



THE PASSION

specimen of the glass painter's art had no doubt been already obtained; or at any rate the order had been given when John Tame made his will in January, 1496.

The whole series of twenty-eight windows is evidently the design of one mind, and the design was drawn up for a church containing just this number of windows in just these positions.

The glass was prepared for the church, not the church for the glass. It has in no case been cut down to fit the stonework; the adaptation of the tops of the canopies in the aisles to the cinquefoil heads of the lights, and of the small figures in the tracery to the openings in the stonework, is very remarkable. The east window of the Lady Chapel is shorter and narrower than its companion window in the Corpus Christi Chapel.

The reason for this difference in size is that, the vestry roof being to the east of the north chapel, there is less room for the window which has, therefore, to be smaller.

All this goes against the old story (otherwise very improbable) of John Tame, the founder of the church, capturing a Flemish

ship containing wonderful painted glass, and afterwards building this church to frame it.

There are Flemish faces, Flemish buildings, and architectural details, in many parts of the windows; but, on the other hand, there are architectural features in the backgrounds which are considered to be distinctly English; for instance, drawings of windows with cinquefoil heads exactly similar to the stone tracery in which the glass is fixed.

There are also examples of the Prince of Wales' feather and motto, and of the badge of Edward IV.

At one time the windows were thought to be by Albrecht Dürer, but he was only about nineteen when this church was begun and his mannerisms of drawing — the crumpled angular folds of his draperies, his radiant halo in place of the more usual disc nimbus, his peculiar backgrounds — are everywhere absent. One or two of the grotesques among the grisaille figures in the tracery lights resemble some of Dürer's woodcuts in the Nuremberg Chronicle, but that is all that can be said.

Within the last two or three years it has been suggested that the glass was painted by a Flemish artist, named T. Aeps, who lived from 1480 to 1528. (See the *Times Literary Supplement*, July 22, 1904.) Aeps is said to have signed his works with the letter A and the figure of an ape. In one of the western windows David is seated on a throne delivering judgment on the Amalekite who said that he had killed Saul. On the arms at the sides of the throne are two animals supporting shields: a lion with a shield displaying a crown, and an ape with a shield bearing no device. On the sword of the executioner who has just beheaded the Amalekite is a capital A, close to the guard, on the spot where the maker of a sword usually engraves his name. The letter A is frequently found so placed. (See Sir Samuel Meyrick's paper in the *Archæologia* of the Society of Antiquaries, vol. ii, page 106.)

The evidence for the Aeps authorship of the Fairford windows does not appear to be sufficient. If 1490 is the correct date of

the foundation of the present church of Fairford by John Tame, and 1480 is also the right date of the birth of T. Aeps, little more need be said.

There is no reason why the glass may not have been of English authorship. On November 30, 1515, Barnard Flower, "the King's Glazier," entered into a contract with the authorities of King's College, Cambridge, for the glazing of the chapel there. He did not live to complete his work but died in 1525 or 1526, and the college thereupon made a further contract with four glaziers living in London and two Flemings to finish the work as Barnard Flower had stood bound to do. They were to use and fix all the glass that he had prepared and to add what was necessary. The twenty-six windows of King's must contain quite six times the quantity of glass required for Fairford. There were therefore contractors in England capable of undertaking work of such character and magnitude as John Tame wanted, though doubtless in a work of this size several painters would be employed, while the general design and the cartoons for each light might be prepared by one man.

With regard to the subjects chosen, it should be remembered that from the middle of the fifteenth century onwards many series of pictures were published representing our Lord's life and work. The poorer classes were unable to read, and these collections of pictures were intended to be, and were sometimes called "Biblia Pauperum." What more natural than that a successful and wealthy merchant like John Tame should have wished to provide his retainers and dependants with a summary of the Christian faith in the pictorial form. Living with such windows in their parish church he might well hope that the Fairford folk would hold fast the faith once delivered to the saints.

"heere

Devotion leads the eie, not eare,
To note the catechizing paint,
Whose easie phrase doth soe acquaint
Our sense with Gospel, that the Creed
In such a hand the weak may read."

W. STROUDE (1635)



SCENES FROM THE OLD TESTAMENT

Bigland, in his Account of the Parish of Fairford, 1791, says that "during the commotions, when the Republican army were on the march to Cirencester, William Oldysworth Esq.; the Impropiator, fearing its destruction, caused the whole to be taken down and concealed."

This must have been in 1643, when Cirencester fell, for a few hours, into the hands of the Parliamentary soldiers under Essex.

In 1678, however, when Antony à Wood visited Fairford, "Mr. Willm Oldswert, the Impropiator did, with great curtisie, show him the beautiful Church there, and the most curioss paynted windows set up in the reigne of K. Henry VII. The said church, Sir Edmund Thame, Knt. (who died 1534), did finishe, having been begun by his father, John Thame, Esq., who died in 1500."

The removal of the windows no doubt was hurried, and the replacement was certainly careless, for until the present writer undertook the work of preserving it, much of the glass was upside down, inside out, or otherwise misplaced, and the original



THE ANNUNCIATION, NATIVITY, MAGI, AND
PURIFICATION

arrangement of lights in the north aisle was disturbed.

In 1703 a terrible storm occurred and large portions of the three western windows were blown in, stonework and all. What remained of the glass was carefully collected and replaced as far as found to be practicable; but piteous gaps remained. About the middle of last century an effort was made to repair this damage. The glass remaining in the west window above the transom was sent to be "restored"; whereupon it "softly and suddenly vanished away, and never was met with again," until the present writer hunted up and recovered a few fragments of it. Some were found in Birmingham, some in London. Mr. Westlake saw specimens of the Fairford glass twenty years ago in a museum in Belgium!

What came back after "restoration" was a copy of such old work as remained, with the gaps filled in to correspond with the original.

The two western lights of window No. XII, near the font, suffered in the same way at the same time; and though in this case

the "restoration" was not quite so drastic, it was sufficient to ruin them forever.

It was not, however, difficult, as Mr. Joyce long since pointed out in his magnificent monograph on the Fairford windows, published by the Arundel Society, to ascertain the place which each figure in the series of Prophets was intended to occupy, and they have all now been replaced in their proper positions. Lights, panels, and other portions which were inside out have been turned round. The St. Luke, unfortunately, suffered much from exposure to weather for two centuries; the enamel browns (the only pigment applied by the artist, the colour with the exception of the yellow stain is entirely pot metal) having nearly all peeled off.

Fragments which had been leaded into wrong windows and wrong positions have been brought back to their right places.

When all this had been done, there remained in many lights large gaps for which no pieces could be found. These had been filled with ordinary glazier's white in diamond quarries. This was now all removed and replaced by stippled browns, of varied tints selected so as to harmonise with the surroundings in each case, the lines of lead-work being so arranged as to continue the outline of the picture as far as possible and so help the eye to bridge the gap.

The writer spent upwards of six months in going over all the glass with the utmost care; marking every piece that was upside down, inside out, or otherwise misplaced; and finding missing fragments that had wandered into other parts of the church. So when the glaziers arrived they found full directions awaiting them. Each light, as they took it down and commenced to work upon it, was seen to have pieces of gummed paper attached to every misplaced fragment, and on the paper were written directions saying how the gap was to be filled. After each light was re-leaded, it was, of course, thoroughly examined before being refixed. Meanwhile the stonework was repaired, where necessary, so as to be ready for the glass which was replaced as soon as possible.

It took four glaziers from Messrs. Lavers and Westlake's works, twelve months to complete the re-leading.

In many cases the glass was found to be more than half eaten through by some atmospheric influences; that process must, alas! go on, and will in time destroy these beautiful examples of an art which has been all but lost, but everything that is possible has been done to preserve them. They stand here as a monument and memorial of the ages of faith, in order that we, amid the whirl of doubts and questionings in which we find ourselves, may look up at them and respond in our hearts, "All this I steadfastly believe."

Before entering upon a description of the windows in detail, it may be as well to point out that, strictly speaking, there is no *painting* on glass at Fairford; it is all, with the one exception of the yellow "stain," pot-metal shaded. The only pigment used by the artist was a sepia-like brown. This was in many instances laid on in one uniform wash, and the "lights" were wiped out with instruments of varying degrees of bluntness while the wash was still wet. The beautiful colours are all in the metal as it came out of the melting pots.

The glass varies in thickness from one fourth to one sixteenth of an inch. It is very opaque. When the sun shines upon the old, unrestored windows, no coloured light comes through, only diffused daylight; while in the case of the "restoration," the sun throws a coloured picture on the floor or the neighbouring wall. When *coloured* light comes through any piece of glass, it almost invariably stamps it as not being part of the original glazing.

There are in Fairford Church twenty-eight windows, all filled with this wonderful glass, four centuries old, and most of it in a good state of preservation. The whole series forms one connected scheme, in which each window and each light had its allotted place. In the aisles and clerestory we find the Prophets of the Faith, the Apostles of the Faith, the Historians of the Faith, the Defenders of the Faith, the Persecutors of the Faith, the Martyrs and Confessors of the Faith.



FLIGHT INTO EGYPT, ASSUMPTION, JESUS AMONG THE DOCTORS

In the chancel and side chapels the History of the Faith, and in the western windows, the Reward of the Faithful and the Judgment of the Faithless.

Within the screens there are eight windows containing a consecutive series of subjects depicting the gospel history. These are introduced by four typical pictures from the Old Testament, and because from the Old Testament, therefore, placed just outside the screen in window No. I.

These four subjects are:

1. The Serpent and Eve; the companion picture to the Angel Gabriel and St. Mary in No. III.
2. The Burning Bush; a figure of the blessed Virgin, who was not consumed though she became the Mother of the Son of God.
3. Gideon receiving the proof of the Divine presence and power which he asked for, the dew falling on the fleece but not on the ground, then on the ground but not on the fleece. So in later times to St. Mary alone among all the daughters of men it was said, "The Holy Ghost shall come upon



THE APPEARANCE TO ST. MARY, TRANSFIGURATION,
APPEARANCE TO HOLY WOMEN

thee, and the power of the Highest shall overshadow thee."

4. The Queen of Sheba and Solomon; a companion to the visit of the Magi to the "King of the Jews," in No. III.

Through the screen we enter the Lady Chapel, and there find the history of St. Mary from the apocryphal gospel of the Infancy.

In window No. II there are represented:

1. The meeting of St. Joachim and St. Anne at the Beautiful Gate of the Temple.

2. The birth of St. Mary.

3. St. Mary at twelve years of age, going into the Temple to dedicate herself to the service of God.

4. The Marriage of St. Mary and St. Joseph.

Window No. III contains:

1. The Annunciation, a singularly beautiful treatment of the subject.

2. The Nativity in the Stable.

3. The Adoration of the Magi. sented as taking place in the same stable.

4. The Presentation in the Temple.

In window No. IV are:

1. The Flight into Egypt; St. Mary is feeding the Infant Jesus with fruit which St. Joseph picks from a tree, while angels bend down the branches to enable him to reach it. In the middle of the tree is a subsidiary picture giving the reason of the journey to Egypt, viz. the Slaughter of the Innocents.

3. The Child Jesus among the Doctors in the Temple. Our Lord is enthroned on a dais, the doctors sit on a form at His feet.

2. Between these two pictures is the Assumption of St. Mary, placed here, out of its chronological place in the series, so as to stand over the centre of the altar in the Lady Chapel.

No. V is the east window and sets forth the Passion. Above the transom is the scene at Calvary, occupying five lights and full of detail.

A Jewish priest and a Roman soldier both hold the spear which pierces the side. St. Mary falls fainting to the ground and is supported by St. John. By his side kneels the Magdalene looking up at our Lord.

An angel waits with outstretched hand for the soul of the penitent thief; a demon is in a corresponding position over the impenitent.

Longinus confesses his belief. Pilate and his suite look on at the execution. The soldiers and spectators are mounted, all but one — a foot soldier who stands close to Pilate and who bears on his belt the motto, "*Juge sans besoin.*"

Below the transom are five scenes representing the events of Holy Week.

1. The Triumphal Entry. Our Lord is received at the gate of Jerusalem by men and boys singing, "Gloria, laus et honor." One of the boys holds a scroll with the words and music.

2. The Agony in the Garden; the three disciples asleep; Judas and his band enter through a doorway in the background.

3. Pilate washing his hands before the multitude.

4. The Scourging.

5. The Bearing of the Cross; the thieves in the middle distance; Calvary in the background with two crosses already in

position, the soldiers digging a hole for the third.

Window No. VI has three lights:

1. St. Joseph of Arimathea and Nicodemus removing our Lord's body from the cross.

2. The Burial in the garden sepulchre; Calvary with its three crosses in the distance.

3. The Descent into Hades, and the preaching to the "spirits in prison." There is a striking representation here of an imprisoned soul, appealing with uplifted hands for release.

Passing now into the south chapel, dedicated to the Corpus Christi, we find that nearly all the scenes in the windows have some reference to the Presence of our Lord's Body. At the same time they carry on the gospel history.

Window No. VII, forms a pair with No. IV, as already pointed out. It contains three subjects occupying five lights.

1. An appearance of our Lord, to St. Mary, after His resurrection.

3. He meets the three holy women as they return from the sepulchre. In the background is a subsidiary scene: the holy women at the tomb in St. Joseph's garden and the Angel announcing the Resurrection.

2. Between the two and over the altar of the Corpus Christi Chapel is the Transfiguration; the one occasion when something of the Divine Majesty shone through the veil which ordinarily hid it. An obvious reference to the Presence of Our Lord in the Blessed Sacrament. On His breast is a circular wafer of the Sacramental Bread, bearing the sacred monogram IHS. (The usual contracted form of IHSOUS), Moses and Elijah below the feet of our Lord, SS. Peter, James, and John in the foreground. On the two tables in Moses' hands is inscribed, not the Decalogue, but the Apostle's Creed!

Window No. VIII shows:

1. The appearance of the Risen Lord to Cleophas and another at Emmaus, when He made Himself known to them in the Breaking of the Bread.

2. St. Thomas receiving the demonstrative evidence of the Resurrection which he



DAVID AND THE AMALEKITE

had demanded, and hearing at the same time the emphatic statement of our Lord. "Blessed are they that have not seen and yet have believed." This scene was chosen for illustration as an encouragement to the faith of communicants:

"What if thy form we cannot see?
We know and feel that thou are here."

Window No. IX has three subjects:

1. The second miraculous draught of fishes, with our Lord giving to His disciples the invitation, "Come and dine." The fish are laid on the fire of coals in the foreground.

The Corpus Christi is the spiritual food of the Church.

2. The Ascension.

3. Pentecost.

In depicting these last two subjects it is evident that the artist had to work to dimensions which were given him; the groups of figures are squeezed together by the stone mullions on either side. The glass in this case was unquestionably made for a church with just the same number of windows as Fairford Church actually possesses.

The three western windows of the church form a triptych on the subject of Judgment.

On either side is a typical Old Testament judgment; the sentence of David on the Amalekite (strict justice) in No. XIV; and the decision of Solomon between the rivals, each of whom said she was the mother of the living child (instant detection of falsehood) in No. XVI.

The great west window represents the Second Advent of our Blessed Lord.

He comes in the clouds of heaven and all His holy angels with Him; beneath His feet the world in masses of cloud; His throne a rainbow, the outer circles of which are formed of groups of apostles and angels round about the throne. St. Michael stands on the earth in the foreground, in the midst of the opening graves, and weighs the souls in his balance. Angels receive the dead as they rise on the right, and bear them away to the golden gate where St. Peter stands with his keys of office.

All this detail, however, does not at once catch the eye, and some of it can only be seen after careful examination with a binocular. The general effect is a blaze of splendid colour. Even after twenty years familiarity with the windows the writer often stops on his way out of church after evensong, especially in the autumn, to wonder at the depth and tone of the magnificent rubies, and to mourn over the great storm and the even more destructive "restoration" which have quite ruined the upper half of this marvellous picture.

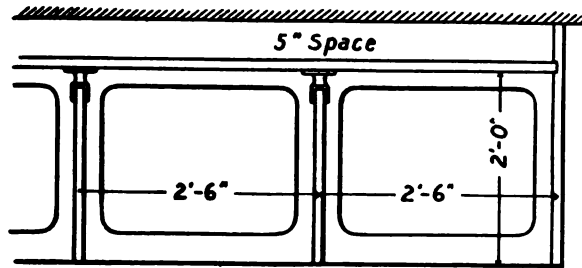
All honour to the memory of John and Edmund Tame, to whose piety and liberality we owe these splendid examples of an art which is all but lost.

And beside the names of the founders the name of William Oldysworth should be written, for that he, in a day of trouble, rebuke, and blasphemy, did what he could to save this matchless glass from the ignorant fanaticism of the iconoclast.



MEMORIAL WINDOW, CHURCH OF THE
EPIPHANY, WINCHESTER, MASS., WARREN
C. SMITH, ARCHITECT. DESIGNED AND
EXECUTED BY HARRY E. GOODHUE CO.

INTERIOR SLATE WORK IN THE SEVERAL BUILDINGS OF THE COLLEGE OF THE CITY OF NEW YORK

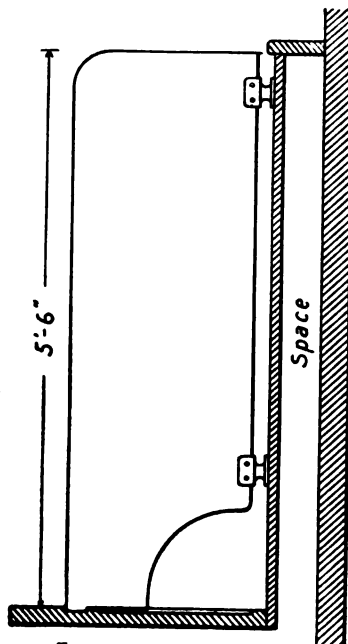


Plan - Ur. Stalls

THE accompanying details of Slate Toilet Room Work, taken from the plans of Mr. George B. Post, Architect, show the method of making and applying upwards of forty thousand square feet of Vermont Green Slate set in these buildings.

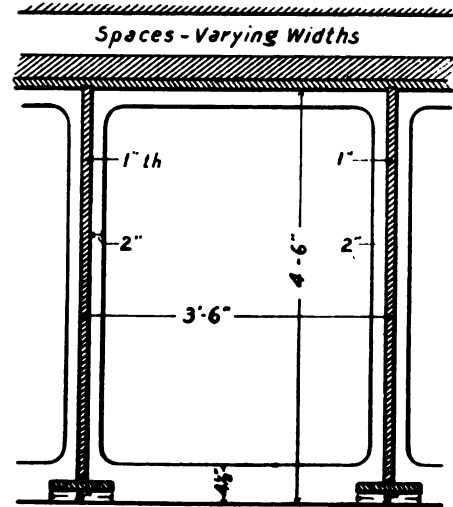
The features of this slate are its nonporosity, great strength, and desirable colour.

Differing from marbles and most other stones, this slate rock is practically without absorption; a severe test of immersing for several hours, weighing, baking, and reweighing, showing absorption of only one fortieth of one per cent, i.e., .024 to .026.



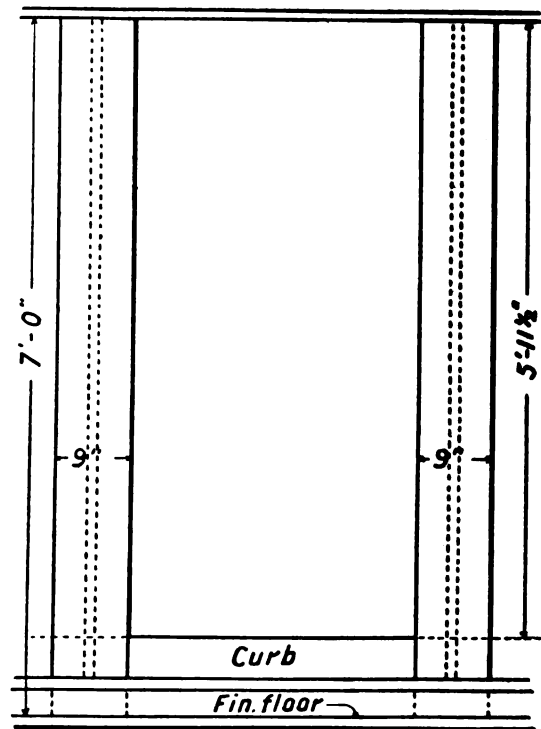
Elev. Ur Stalls

A test for abrasion, in comparison with the best black slate obtainable, was made by the supervising school architect of one of our large cities, (the samples being 12" x 12" x 1"), resulted in the block wearing to $\frac{1}{8}$ " on one side and to $\frac{1}{16}$ " on the other, while the green wore to $\frac{1}{4}$ " on one side and to $\frac{1}{8}$ " on the other. Thus the abrasion of the



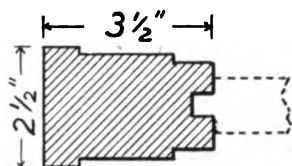
Plan for Shower Bath Booths

green was 11% less than that of the black, and was at the same time more uniform. Each of the tests mentioned was made with freshly quarried stock, and it is a well-

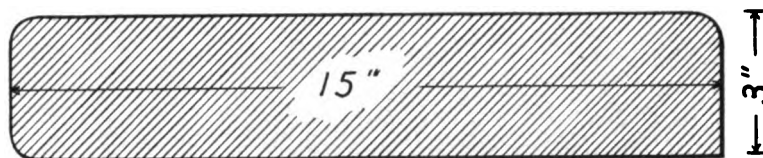


Elevation-Shower Booths

INTERIOR SLATE WORK



*Sec. thro' Cornice
for Toilet Part'ns.*



*Section thro' Coping of Swimming Pool;
and of Raised Platform around Same.*

authenticated fact that the longer originally sound slate is exposed the tougher it becomes.

Tests for strength were made at the Watertown (Mass.) Arsenal, with the following result:

(Figures given are averages of three tests of each class)

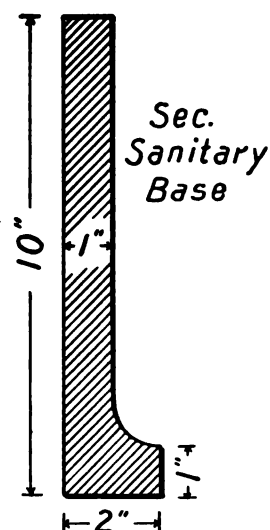
Test No.	CLASSIFICATION	Colour	Size	ULTIMATE STRENGTH		
				Total	Per Sq. In.	
12,011-13	Compressive Test of Slabs	Green	{ 30 in. long 12 in. wide 2 in. thick }	409,000 lbs.	17,035 lbs.	
12,020	Compressive Test of Cubes On Bed On Edge	Green	{ 4 in. each way }	374,500 "	23,400 "	
		"		378,800 "	23,650 "	
12,022	Transverse Test of Threads } Supported at ends 54 in. apart. Loaded at middle }	Green	{ 5 ft. long 12 in. wide 1 in. thick }	1,460 "	Distributed Load	Maximum Deflection
					9,585 lbs.	.301 in.

Modulus of rupture computed by the formula, $R = \frac{3Pl}{2bd^2}$

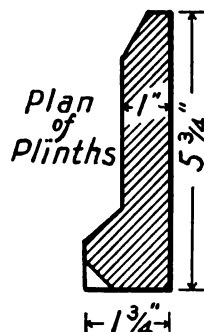
It is also peculiarly desirable on account of its refreshing gray-green colour, which, while mostly clear, is often attractively mottled.

The Mathews Slate Company, in conjunction with their manufacture of Natural Colour Roofing Slates, mills enormous quantities for structural purposes, the

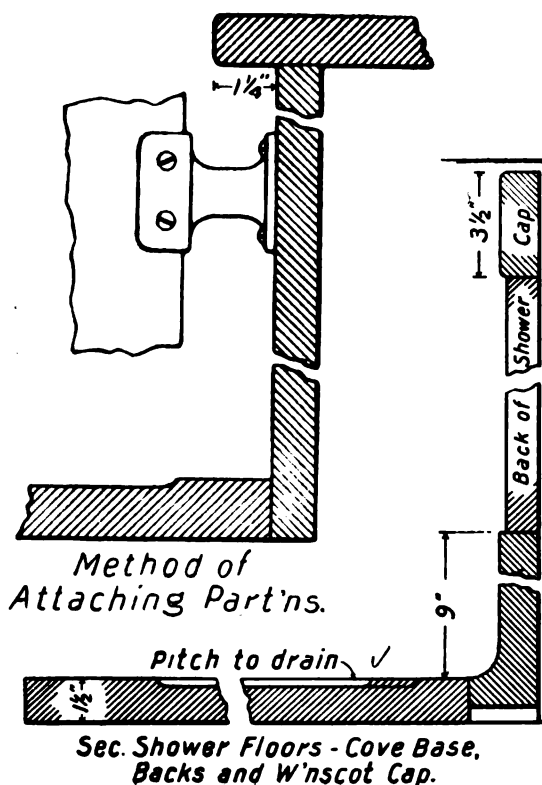
buildings of the College of the City of New York being but one of many projects satisfactorily supplied from their quarries and mills.



*Sec.
Sanitary
Base*



*Plan
of
Plinths*





Grace Episcopal Church
Memphis, Tenn.

¶ The nave and chancel furniture is of simple design relieved by a multiplicity of hand-carved detail, the effect being thoroughly dignified and churchly, and in perfect harmony with its environments.

¶ Our work is the result of thirty years' constant study and careful, painstaking effort.

¶ A specialty is made of memorials carved in wood.

American Seating Company
Designers and Builders of Church Furniture

BOSTON
70 Franklin Street
NEW YORK
19 W. Eighteenth St.

CHICAGO
215 Wabash Avenue
PHILADELPHIA
1235 Arch St.

Joseph Sibbel Studio



ARMIN SIBBEL
JOSEPH LOHMULLER
Successors

**Ecclesiastical
Sculpture**

214 East 20th St.
NEW YORK

Statues, Stations of the Cross, and Frames,
Groups, Alto-Relievos, Shrines, Baptismal
Fonts, Memorial Tablets, Etc.

Plaster Models of Special Designs Executed for
Architects

The Harry E. Goodhue Co
23 Church Street Cambridge Mass



Stained Glass—No opalescent glass used in
the making of Memorial Windows—All work
painted on antique and pot-metal glasses as
was done in the best period of Christian Art

GRUEBY TILES

MADE BY

Grueby Faience Co.

K and FIRST STS., BOSTON

VISITORS WELCOME

✱

Grueby Tiles, either plain or decorative, are the most durable material known in building, with the added advantage of endless opportunity for colour and design. Mr. LeBoutillier's designs for church pavements will be mailed on request.

MR. BADGER'S NEW FICTION



The Funniest Book of the Year is

The Country Band

By HENRY A. SHUTE. Illustrated by GROESBECK. 12mo, Cloth Ornamental, \$1.00.

With "The Real Diary of a Real Boy" Mr. Shute established his reputation as a genuine humorist. THE COUNTRY BAND, giving the experiences of the band in a typical country town, is even funnier. That's the most any one can say, and everybody who has read the book says it is a true statement.

Lila Sari

By WILLIAM LEE HOWARD. 12mo, Cloth Ornamental, \$1.50.

A gripping romance of love, passion, and adventure. It is audacious in its de-

scriptive details but true to the laws of life and nature. Lila was queen of Paradise Island, in the Eastern seas. Her veins carried the hot blood of the Orient. She lived in magnificent splendor—in a manner befitting her love dreams and passionate nature. Men of various lands poured their wealth upon her and suffered for their folly. How she succumbed to the simplicity of a young naval officer is told in a bold manner in this interest-compelling story.

Every Man His Chance

By MATILDA WOODS STONE. 12mo, Cloth Ornamental, \$1.25.

This is a story of the West and truer to the section than hold-ups or the reckless gusto of the round up. It tells of the rise and fall of a small town aspiring to be a large city.

Mrs. John Vernon: A Study of a Social Situation

By JULIA DEWOLF ADDISON. Frontispiece by CHARLES DANA GIBSON. 12mo, Ornamental Cloth, \$1.25.

A wonderfully true story of social life in Boston, MRS. JOHN VERNON shows the narrow conventions of old Beacon Hill, the livelier spirit of the younger set, and the always underlying scandal. The cover and frontispiece by Mr. Gibson is notable as the only black and white he has done for several years, and is one of the most effective he has ever done.

Menotomy: A Romance of 1776

By MARGARET L. SEARS. 12mo, Cloth Ornamental, \$1.50.

A thoroughly well-done story of the Revolution that possesses genuine merit and sustains the reader's interest to the last page.

Nancy MacIntyre: A Tale of the Prairies

By LESTER SHEPARD PARKER. Illustrated by SEARS GALLAGHER. 12mo, Cloth Ornamental, \$1.25.

This powerful work must stand as one of the genuine epics of the old West. Mr. Parker has lived the life of which he writes and makes the reader live it with him. The illustrations are remarkably well done.

Send 10 cents for our new illustrated catalogue and a large copy of this stunning drawing by Gibson on heavy paper.



RICHARD G. BADGER, THE GORHAM PRESS, BOSTON

M R . B A D G E R ' S N E W B O O K S



Recollections of Seventy Years
By F. B. Sanborn, of Concord

8vo, Ornamental Cloth, Illustrated. Photogravure frontis. \$3.00 net.

This naturally takes its place as the most notable biographical work of many years. As the editor of *The Springfield Republican*, *The Boston Commonwealth*, and *The Journal of Social Science*, as the last of the founders of the famous Concord School of Philosophy and as the friend, often the literary executor, of such men as Emerson, Thoreau, Alcott, and John Brown, Mr. Sanborn occupies a unique position and gives us in these reminiscences — probably the crowning achievement of a remarkable career — a wealth of hitherto unknown material. The work is divided into three principal sections — 1, Political, 2, Literary, and 3, Charitable and Social Reformatory. Mr. Sanborn's important work in all these fields gives the volume an unusually wide appeal. The illustrations merit particular mention, as they are for the most part hitherto unknown portraits and prints — over thirty in number. The frontispiece is in photogravure after a new and strikingly good photograph of Mr. Sanborn. The volume is in every way a beautiful piece of bookmaking.

Abraham Lincoln's Religion

By MADISON C. PETERS. 12mo., Frontispiece, Antique Boards, 75 cents.

It is a singular fact that among all the many volumes devoted to Lincoln nothing whatever touches upon the religious side of his life. Dr. Peters has now done this in a remarkably effective little volume that will make a wide appeal.

Our new Catalogue sent free on request

RICHARD G. BADGER, THE GORHAM PRESS, BOSTON

BOUND COPIES OF
Christian Art

Volume 1 and Volume 2

Can now be secured from the publisher. The binding is a rich red buckram, with side stamp and shelf-back in gold. The top is cut and gilded with the other edges untrimmed. In this permanent form **Christian Art** becomes a work of reference that is invaluable. Volume 1 contains about 275 illustrations. Volume 2 over 300. The price of each volume is \$4.00 postpaid.

Subscribers may exchange unbound numbers (in good condition) for bound volumes for \$1.50. Numbers must be forwarded by prepaid express and bound volumes will be returned express collect.

Richard G. Badger, Publisher

The Gorham Press

194 Boylston St., Boston



The Lamp

An Anglo-Roman Monthly advocating
Reunion with the Apostolic See

Subscription, \$1.00 a year. To the Clergy and Seminarians 50 cents. Foreign Subscribers, 4/6: Clergy, 2/6. Sample copies, 10 cents and 6d.

Rose Leaves, Published by the Rosary League of Our Lady of the Atonement, is the only Magazine in the Anglican Communion devoted to extending the honour of the Mother of God. Per year 50 cents. Foreign, 2s. Sample copies 5 cents and 3d.

LATELY PUBLISHED

The Prince of the Apostles. A Study. By Rev. Father PAUL, S.A., Editor of "The Lamp," and Rev. SPENCER JONES, M.A., author of "England and the Holy See," a book every Churchman interested in Church Unity should read. Price, Cloth, 5s.; Paper, 3s.

The Lamp Publishing Co., Garrison, N.Y., U.S.A.

English Agents for all of the above publications:

THE BOSWELL PRINTING AND PUBLISHING CO.
No. 91, Temple-chambers, E. C.



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

English Stained Glass



Mosaics



Memorial Tablets



Brasswork



Heaton, Butler & Bayne

Glass Painters by appointment to
His Majesty King Edward VII.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York

or to Messrs. Spaulding & Co., Chicago, Ill., Representatives for the Middle West

B A D G E R ' S N E W B O O K S



Sainte Cariberte des Oies

By GERTRUDE HALL. Illustrated by WARREN ROCKWELL.
Quarto, \$3.00.

A version of a beautiful old Breton legend, told with the exquisite touch of all Miss Hall's work. The drawings by Warren Rockwell give some of the best black and white work ever reproduced in this country. The small cut printed here conveys no adequate idea of the quality of his work. Printed in two colors throughout, the volume will appeal to every book lover. The edition is limited to 250 copies.

Excalibur

By RALPH ADAMS CRAM. 8vo, Antique Boards, \$2.00.
Fifty copies in full leather, \$10.00 net.

This powerful drama is founded on the Arthurian legends as the perfect embodiment of the spirit and impulse of that great Christian epoch we call Mediævalism. The attempt is made to do for the national epic of our

own race a measure of that which Richard Wagner achieved in an allied art for the great Teutonic legends. The book is specially well made and the edition is limited to 300 copies.

Galahad, Knight Errant

By MAY E. SOUTHWORTH. Decorations by T. B. HAPGOOD. 12mo, Leather, \$1.50, Cloth, \$1.00.

"The beautiful tradition of Sir Galahad, and his search for the Holy Grail, is told in this little book with sympathetic love and reverence."—*Sacramento Bee*.

Calendar of Saints for 1909

By ADDISON B. LEBOUTILLIER. 8½ by 11¾ inches, boxed. \$2.00.

Each month is printed on a separate sheet on which appears one of Mr. LeBoutillier's drawings. The exquisite little cut for December well shows the quality of his work. The twelve drawings are of the Epiphany, SS. Ignarius, Benedict, Catherine, Augustine, Peter, Bonaventura, Louis, Michael, Francis, Edmund, and Christmas. The calendar is printed in two colors throughout, tied with a heavy ribbon and neatly boxed.



The Angel of Thought

Impressions from Old Masters

By ETHEL ALLEN MURPHY. Illustrated, 8vo, \$1.00.

This is an exceptionally attractive volume of poems and one particularly suitable for a holiday gift because of its beautiful illustrations. These are reproductions from work by the old masters that is seldom seen.

These are only a few of the books described in our new catalogue. Free on request.

RICHARD G. BADGER, THE GORHAM PRESS, BOSTON

Christian Art

CONTENTS FOR NOVEMBER, 1908

HISTORY OF ST. FRIDESWIDE	BURNE-JONES	
PAINTED GLASS AND ITS PROBLEMS	HARRY ELDREDGE GOODHUE	49
<i>Plates — Rose Window, Sainte Chapelle. Jesse Window, Chartres Cathedral. Example of Fourteenth Century French. Window, Church of St. Louis. Memorial Window, St. Stephen's Church, Cohasset. The Resurrection, Cathedral, Florence. Christ before Pilate. An Example of Late Italian Staining.</i>		
THE CATHOLIC CITY PARISH	JOHN T. COMES	61
<i>Plates — Buildings for a Large City Parish. Church, St. John the Baptist, Pittsburgh. Interior of Church. School, St. John the Baptist. Convent, St. John the Baptist. Design for a Modern Catholic Group. Ground Plan.</i>		
LECTERNS	J. TAVENOR PERRY	69
<i>Plates — Lecterns in Wood, St. Remy, Dieppe. St. Nicholas, Islip, Oxfordshire. Flemish Fifteenth Century Lectern, St. Germain, Tirmont. Lectern, Holyrood, Scotland. Wrought Iron Lecterns, Cerisy le Forêt, Normandy. Notre Dame de la Chapelle, Bruxelles. Lectern, Holy Trinity, Blythburg, Suffolk. French Fifteenth Century Lectern, Albert and Victoria Museum. Chained Bible Desk.</i>		
DETAIL FROM SCREEN, ALL SAINTS, WORCESTER		78
CHIPPING CAMPDEN AND ITS CRAFTSMANSHIP. I. THE VILLAGE	C. R. ASHBEE	79
<i>Plates — Arch of the Time of Harold. Masons at Work. High Street, Campden. Church and Entrance Lodge to the Old Campden House. The Market House. A Thatched Cottage outside Campden. Campden High Street and the King's Motor Car. The Mother Church of Campden. The House of William Grevel. The Church. The Church and Almshouses. Interior, the Church. The Park. The Maypole. The Thatcher. Interior of One of the Old Campden Malt Houses. Late Seventeenth Century House. High Street, Chipping Campden.</i>		
MONSTRANCE FOR CHURCH OF THE ADVENT, SAN FRANCISCO		88
ST. PAUL'S CATHEDRAL, DETROIT, MICH.		89
PLAN, ST. PAUL'S CATHEDRAL		90
ST. PAUL'S CATHEDRAL, VIEW FROM SOUTHEAST		91
INTERIOR, ST. PAUL'S CATHEDRAL		92
ST. PAUL'S CATHEDRAL, VIEW FROM SOUTH		v

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

*Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.
In giving change of address the old as well as the new address must be given.
Entered at the post office at Boston, Massachusetts, as second-class mail matter.*

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.

THE ECONOMY MANUFACTURING COMPANY, NEW HAVEN, CONN.,

asks the attention of all interested in elaborate decorative stone to the following list of buildings, where their concrete stone has been used within twelve months, or now under contract. In this list, the small and inconspicuous buildings have been omitted.

<i>Description of Work:</i>	<i>Architects:</i>	<i>Description of Work:</i>	<i>Architects:</i>
CHRIST CHURCH, WEST HAVEN, CONN. This is a Gothic church, and our stone included all trim, as well as interior columns, elaborate window tracery, and tracery in cloister.	CRAM, GOODHUE & FERGUSON.	ONTARIO COUNTY COURT HOUSE, CANANDAIGUA, N. Y. About two hundred stone balustrades, columns, and bases.	J. FOSTER WARNER.
ST. PHILIP'S CHURCH, DURHAM, N. C. This is a small building, costing about \$25,000.00 but our stone was used for doors, jambs, and window tracery.	CRAM, GOODHUE & FERGUSON.	SANGER RESIDENCE, SANGERFIELD, N. Y. Very intricate ornamental balustrade and piers.	HOWELLS & STOKES
TRINITY CHURCH, NEW HAVEN, CONN. This is twenty-four large columns and caps for nave and aisles.	CHARLES C. HAIGHT. L. W. ROBINSON.	CHRIST CHURCH, BAY RIDGE, N. Y. Elaborate Gothic trim in columns and arches and window tracery.	CRAM, GOODHUE & FERGUSON.
CADET BARRACKS, WEST POINT, NEW YORK. This is an elaborate Gothic structure, including canopies and 103 foliated and grotesque bosses.	CRAM, GOODHUE & FERGUSON.	REGULATOR HOUSE, WEST POINT, N. Y. Small building, with simple detail.	CRAM, GOODHUE & FERGUSON.
BRIAR CLIFF MANOR, BRIAR CLIFF, N. Y. Sills and lintels only.	GUY KING.	CHURCH OF THE IMMACULATE CONCEPTION, TUCKAHOE, N. Y. Exterior and interior trim, with window tracery.	THOMAS J. DUFF.
ST. JAMES CHURCH, WOODSTOCK, VERMONT. All stone trim, including stone window tracery.	CRAM, GOODHUE & FERGUSON.	STATE OF CONNECTICUT, MODEL TRAINING SCHOOL, WILLIMANTIC, CONN. A portion of the trim, chiefly reinforced lintels.	DAVIS & BROOKS.
FIRST BAPTIST CHURCH, NEW BRITAIN, CONN. Includes doors, window arches, and trim, but wood was used for tracery.	CHARLES B. DUNHAM.	PROVIDENCE CITY HOSPITAL, PROVIDENCE, R. I. This is the trim for a group of eight buildings, where our stone was taken in place of marble, but only after elaborate and severe tests were made, of many makes of so-called artificial stone.	MARTIN & HALL
CHRIST CHURCH PARISH HOUSE, BIDDEFORD, MAINE. All trim in Gothic.	MCLEAN & WRIGHT.	MEMORIAL TO HON. RUSSELL SAGE, CRAM, GOODHUE & FERGUSON. A massive church and manse, with elaborate Gothic detail in trim and tracery, including aisle and nave arches, in all over one thousand tons of our stone.	
ST. STEPHEN'S CHURCH, PORT WASHINGTON, N. Y. All stone trim, but without tracery; not yet put in.	RADCLIFFE & KELLY.	MOUNT PLEASANT BAPTIST CHURCH. A small amount of detail in place of terra cotta.	ARTHUR E. HILL.
ST. MARY'S CHURCH, NEW YORK CITY. Elaborate tracery and trim furnished in stone produced from red sandstone and cement.	T. E. BLAKE. CARRERE & HASTINGS.	GYMNASIUM, WEST POINT, N. Y. This is a massive building of granite, costing about four hundred thousand dollars; our stone is used for the trim, and decorative panels, in quantity about one thousand tons.	CRAM, GOODHUE & FERGUSON.
ST. JOHN'S CHURCH, HARTFORD, CONN. Very elaborate details in Gothic, with all trim and interior columns, arches, and window tracery.	CRAM, GOODHUE & FERGUSON.	RESIDENCE OF PIERREPONT HENRY KILLAM MURPHY. B. FOSTER, ESQ., NEW HAVEN, CONN. This building of brick is of the Elizabethan period, our stone being used for the entrances; for trim, including window jamb and mullions.	RICHARD HENRY DANA, JR.
COLLEGIATE BUILDING FOR HOLY GHOST FATHERS, CORNWELLS, PENN. R. W. BOYLE.		STORE FRONT, 157 Orange St., FOR W. R. PITKIN, ESQ., New Haven, Conn. An entire front in our stone and an excellent example of its architectural superiority over terra cotta.	ALLEN & WILLIAMS
EPIPHANY MISSION, DORCHESTER, MASS. This building is in concrete blocks not furnished by us, but we supply elaborate doors, windows, and delicate tracery.	F. A. BOURNE.		
THIRD DISTRICT SCHOOL, BRISTOL, CONN. Elaborate entrances, sills and lintels.	FOOTE & TOWNSEND. SPERRY & SELLERS.		

It should be borne in mind that there is no secret process about this material, and it can be made by anybody using the same material and with the same organization. It is respectfully submitted that the reputation of the architects, as well as the character of the structures, forms a conclusive argument as to its quality.



HISTORY OF ST. FRIDESWIDE. DESIGNED BY
SIR EDWIN BURNE-JONES. CHRIST CHURCH
CATHEDRAL, OXFORD

Christian Art

Volume Four

November, 1908

Number Two

PAINTED GLASS AND ITS PROBLEMS

By Harry Eldredge Goodhue

STAINED glass as a general subject in a technical sense has already been discussed so ably by Mr. Ditchfield in a former number of *CHRISTIAN ART*, that I shall use my limited space mainly in considering a few topics of obvious interest both to the clergy and to the donors of what I conceive to be the most precious form of religious gift or memorial. A word or two perhaps at the outset may seem like a defense of the present state of the art itself. That, at least, is an impression I wish to create.

The same renaissance in ecclesiastical glass to which Mr. Ditchfield refers as appearing in England simultaneously with the Gothic revival, has lately been experienced in the United States — this might properly be hailed as a second American renaissance, for toward the end of the nineteenth century some of our painters and decorators, dissatisfied with the extremely poor glass that was being imported from England and Germany and guided in a new direction by a great leader, set about founding for themselves a school so new, so distinctive, so different as regards material and methods and new point of view, that for years we knew nothing else. A dominating influence was established. If a window was dedicated, the first question asked was, Which of three or four famous painters designed it and which of an equal number of well-known firms made it? This school is still extant, although it is not represented in the illustrations for this article.

A preliminary definition of our major

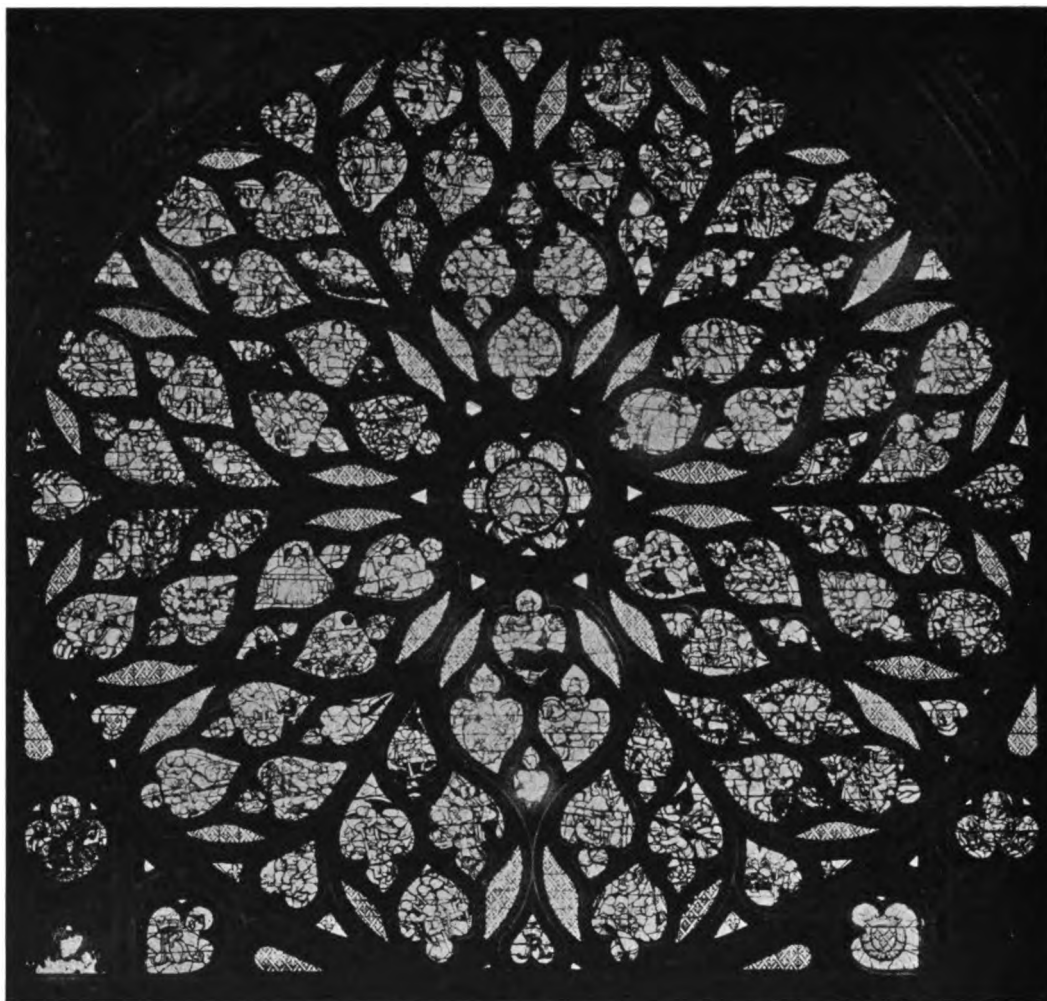
term may be advisable. The very phrase "Stained Glass," although accepted for anything that fills a church window, is often misunderstood. The only stain in a technical sense, actually, that is available in the processes of the craft is silver stain, made by dissolving pure silver ore in nitric acid and grinding it with a powder (usually Italian pink or yellow ochre) to serve as a vehicle. When this stain has been applied to a white or light tinted glass and exposed to the heat of a kiln, a really transparent yellow tint remains on the glass. During the Italian and French renaissance staining became a usual practice, with application chiefly to domestic or non-ecclesiastical work. This type of treatment resulted in what most properly should be called "stained glass," for it consisted practically of ornamental designs traced in outline, filled in and even shaded in stain.

The paints, aside from this stain, which are used in glass painting are not transparent and in no sense could be called stains. The coloured glass itself is, of course, stained in the making by the use of oxides. For windows of the great past, and the best of to-day, however, as we wish to speak of them in this paper, "painted glass" would be the truer designation.

The paramount question which concerns the designer of to-day is, Why can we not equal the glass of Gothic times? And the answer, generally, is short and simple, Because we are not Gothic.

Instead, however, of rendering this short answer, let us for the sake of explicitness

Copyright, 1908, by Richard G. Badger. All rights reserved.



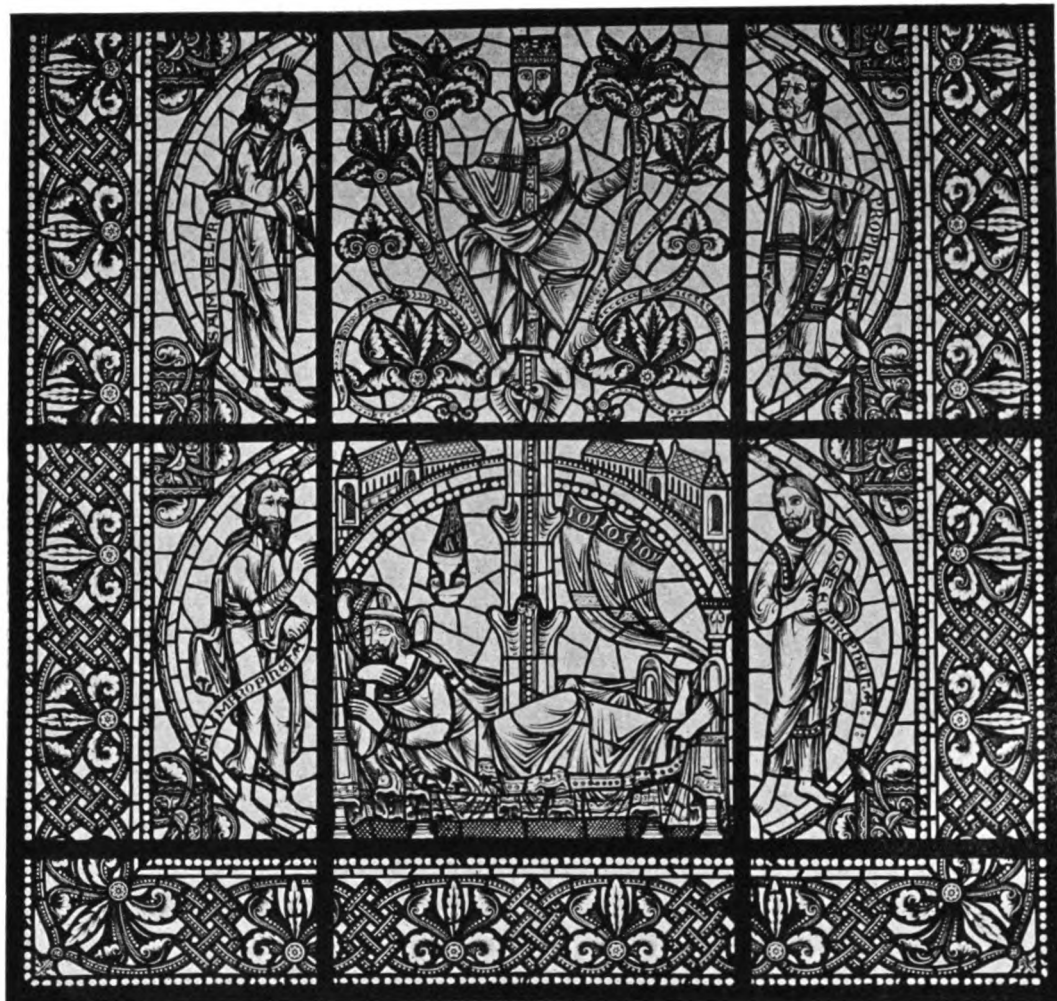
THE ROSE WINDOW, SAINTE CHAPELLE

take up a few considerations that may help us to see either why we cannot stand on an equality with our predecessors, or, if it could be possible, how we might hope to regain, through a spiritual renaissance, the complement of our technical revival, the point of view that made possible the most glorious colour achievements of all times.

In face of wonderful restorations in France which all but defy detection, which melt into the old work, matching it, harmonising with it, and duplicating it, one is sometimes perplexed to know why we cannot equal the work of the past. The answer must include several factors.

That, as has just been said, we are not Gothic must be admitted to be a directly practical consideration. The men of the golden days knew only the art of their own

time. Their public was unspoiled by eclecticism. They were not subject to dictation, nor were they obliged to compromise with clients regarding either artistic or ecclesiastical features of their design. When the Bell Founders' Window, for example, was made for the north aisle of York Minster, we can hardly imagine that a committee of founders paid weekly visits to the craftsmen engaged in making the glass for the purpose of criticising the expression of the figures or the drawing of the bells, and of compelling alterations to meet their views. Yet this is exactly what occurs in America to-day, where ignorance of art is often associated with considerable information about art. Many a window designed by a serious-minded glass man would have been



LOWER SECTION OF CENTRE OPENING, JESSE WINDOW, WEST FAÇADE, CHARTRES CATHEDRAL

infinitely better if it had not undergone changes in the making to please a client who objected to the attenuated delicacy of a Gothic hand, or who abhorred halos and preferred Roman lettering—matters which from the designer's standpoint had vitally to do with an ultimate good result.

The window makers themselves, in the old days, were regarded as authorities and were trusted to know what was best — a circumstance which alone was enough to enable them to produce the very best that lay in them. It must also be remembered that their art was entirely their own, the unique style of their own day. They did not have to imitate the character of the seventh and eighth centuries to meet the needs of their buildings.

Another modern disqualification, per-

haps the most fundamental, lies in our being divided religiously. Doctrinally divided, it is not in us to labor with the same high aim, the love and reverence of God, that distinguished the founders of our craft. We are hampered, certainly, with no lack of material, nor can there be comparison of the ease in which our workmen build their windows with the laborious method employed four or six centuries ago; but in studying Gothic glass one is impressed more and more with the reverential attitude in which the artists approached their work. It was almost as if they had made their designs upon their knees. Their glorious achievements were their prayers, translated in lasting form.

This spirit of glorification of God is what is most lacking in modern glass. Techni-



AN EXAMPLE OF FOURTEENTH
CENTURY FRENCH



CHURCH OF ST. LOUIS. WINDOW GIVEN BY
THE CITY OF PARIS IN 1842. ST. LOUIS
KING OF FRANCE

cally successful, as much of it is, one finds a sophistication about it, and too often a hard cut-and-dried stereotyped effect which for want of a better term we might call "commercial." The ancient law of consecration stands, and, sad to say, without reverential incentive, it must always be profit that is the prime consideration.

By monks or at least under the direction of ecclesiastics the early glass which one so much admires was made. These were men who knew art in its religious aspects and who used it in their own way for its iconographic or educational value as well as for its æsthetic appeal. They were fully aware that ecclesiastical designs in glass served as an ethical instigator to moral rectitude, and they made their windows with this one end in view. Glass, therefore, was not made on lines of art for art's sake, however much its beauty might seem to imply such a purpose.

For the functions of church windows are two: They have an educational and devotional effect and they make a decorative or artistic impression. In the centuries in which the art was in its infancy, and even as it reached maturity, the widespread ignorance, the difficulty of attaining accurate knowledge, the inability of most persons outside the Church to read Latin, the language of missals and illuminated manuscripts made it necessary to teach the Bible, the Gospels, and church history through the medium of pictures. Historical scenes interwoven with symbols and emblems were usual subjects for wall paintings and mosaics. As, however, the making of windows developed into an important art an entirely new and brilliant opportunity was created whereby to teach the people. Colours unattainable with the most skilful use of pigments in the ordinary processes of painting were generously used. The glorious outcome appeared in that golden period of "stained glass," the thirteenth and fourteenth centuries.

The vigour with which this art developed is easily explained. For educational purposes nothing heretofore had been found to compare with the opportunities afforded by pictured windows. To them more and

more space was given in the planning of churches. The popular subjects of both Old and New Testaments, as well as the historical and legendary subjects appertaining to the Church, became sermons in glass. Needless to say that they preached well to devout worshippers, who gained their knowledge of the revelation of God to man by reading pictures and symbols as we read text.

From the standpoint of decoration in colour it is also true that nothing had been known like the glories of the new medium. The opportunity, as in all other great movements of history, evoked the men to take advantage of it. In spite of wars and the spirit of iconoclasm, in spite of Henry the Eighth, Oliver Cromwell, and the French Revolution, a vast amount of glass still surviving shows what a wealth of it the churches and cathedrals must have possessed at the opening of the sixteenth century. The study of the old churches, furthermore, makes it very evident that one of the most important adjuncts — if not the most important — to ecclesiastical architecture is stained glass. One needs but enter the portal of, say, Chartres Cathedral, to realise its dominant beauty, or to go into some modern churches to understand that, as it may constitute the finishing touch of loveliness to a carefully planned edifice, so, unfortunately, it can and frequently does ruin the result expected by a conscientious architect.

Continuance of the art in our day is further proof of its abiding appeal to the imagination and the heart. In particular the present popularity of stained glass as a form of memorial is easily understood, for no more distinctive means could be devised by which to commemorate loved ones or the distinguished dead, or by which to associate the donor's own name with his church. From early times glass has been employed frequently in the creation of memorials, and most worthily so employed. The gift of a window, far from being a token of pride, as is sometimes alleged, is a manifestation of faith, a visible sign that the giver subscribes to the truths of religion and willingly contributes from his savings



MEMORIAL WINDOW, ST. STEPHEN'S CHURCH, COHASSET
DESIGNED AND EXECUTED BY THE HARRY ELDREDGE GOODHUE CO.

to honour and perpetuate these truths, to the glorification of God and the beautification of His house in the form of a permanent memorial.

The technical differences between ancient and modern practises disclose considerations interesting to non-professional people as well as to the specialist. The question, for example, is often raised as to divergences of colour between the new and the old glass.

The marked richness of colour in the early stained glass, it should be noted, is not entirely due to time. Much of the tone, however, has resulted from the happy accident that a fungus-like growth has spread over the outside surface, acting, to use a water-colourist's term, as a greenish-gray wash would upon a brilliantly coloured drawing. This effect is particularly noticeable on the whites, which have

acquired a curiously soft horny colour in themselves, but which, as the action extends over the entire window, still keep their place and count as whites. It is almost a rule that the earlier the glass the richer and lower toned it is found to be. When the fifteenth century in England, with its vogue of the perpendicular Gothic, witnessed the introduction of the beautifully ecclesiastical canopies of white glass decorated with silver stain, the prevailing tone of windows became light. Canopies of this general character have largely prevailed throughout the modern revival as associated with English Gothic. They act as a silvery frame to richly coloured motives that are at once eminently ecclesiastical and adapted to our atmosphere.

Leading involves another matter much under consideration. In the manufacture of large sheets of glass it is easily under-



THE RESURRECTION, CATHEDRAL, FLORENCE. BY GIBERTI

stood that the glass makers of the earlier centuries had no such facilities as modern manufacturers have. It is probable, indeed, that the pieces were in reality very small, and that this circumstance partially accounts for the small bits of glass and the great quantity of lead which one finds in the old windows. Such an explanation, however, does not wholly cover the case, for it is noticeable that the pieces of glass in the twelfth and thirteenth century were on the whole larger than those of the fourteenth century.

Apart, at any rate, from matters of archæological dispute, there is to-day in some quarters a tendency to call for an

extraordinary amount of unnecessary leading. This tendency we shall do well to consider briefly. The constructive use of lead, it should be understood, is to bind one piece of coloured glass to another. Each colour or shade of that colour must be separated from the next by a strip of lead. To effect that these pieces of glass shall be sufficiently small to insure safety in firing and to give to the window both a mosaic colour value and due strength after being leaded is the mission of lead from the standpoint of art and craftsmanship. Employment of extra leads involving nothing but complication or imitation of ancient work, in which a considerable percentage of the



CHRIST BEFORE PILATE. TRANSFER OF
RELICS TO SAINTE CHAPELLE CHAMPIGNY
SUR-VEUDE

lead is due to restoration after the glass had been cracked, deserves to be regarded as affectation, and recalls the axiom about constructed decoration rather than decorated construction.

Still another excuse for our not equaling Gothic glass should be stated. It is an unpleasant subject for comment. It lies in a "commercialism" which is by no means always one sided. Members of the public quite as much as the artists are apt to lack the spirit of sacrifice. Specifically it is very rare for one of our window makers to receive a *carte blanche* commission. About the only cases of recent record pertained to that school of the first American renaissance previously mentioned in this article. The vital questions usually asked when a design is made are, How much will it cost? and, How soon can it be executed? If the first answer does not meet the client's views another and simpler design must be made. This, I think, is the place to say most emphatically that the stained glass window is the very last place after the high altar in the making of which there should be exercise of economy.

Contrast this principle with the usual practice. The customary way in an ordinarily prosperous parish engaged in building a new church is to begin in the early stages with the greatest care. A good design has been secured at the outset. A fine stone has been selected for the walls, some good woodwork for the sanctuary or chancel furniture. Everything is carefully looked into and the best chosen until the question of glass approaches. By this time it is found that the extras and unexpected expenses have increased the outlay to such an extent that the allowance for glass must be curtailed. Thereupon the enthusiastic designer, his hopes and aspirations dashed to the ground, must try to do something good even along lines whose simplicity tends toward meagreness. If he thinks too well of his reputation and refuses the work there are a hundred and one others glad of the chance upon a small margin of profit to desecrate God's house with atrocities misnamed artistic. Such things often are so bad that they drive away the

feeling of devotion they should have inspired.

Arrangement of an iconographic scheme, to be adhered to until all of the windows are in place, should be a first and most important step when a new church is built. While I fail to find a fixed authority for any set rules in this regard many of the Gothic cathedrals plainly show a tendency to order in subjects which could not have been accidental.

Let us imagine for our own pleasure what might be done with a real church in laying out an iconographic plan for the glass. The building, it must be premised, is properly oriented, with great east and west windows, two large transept windows and windows both in the aisles and clerestory. How should we begin?

For the Passion and Crucifixion the east window in the place of honour above the altar clearly calls. Opposite is the west window, probably the largest in the church. This should contain the Tree of Jesse with the Blessed Virgin and the Infant Saviour in her arms as the crowning figures. So far, we have the genealogy of Christ and the Atonement at each end of the building with two more large windows to fill. In one should be the Nativity, or better still, that combined composition which makes the fact all the more capable of poetic treatment: the Nativity in the centre with the worshipping shepherds on the left hand, the adoring Magi with their gifts on the right and the Heavenly Choir above. This could be the subject for the south transept window. In the north window what more fitting theme could be found than the Ascension?

Now that the four most significant windows have been provided for, we need but to connect these in iconographic sequence, either historically or, for an educational reason, ethically. Beginning with the south aisle at the transept the windows might portray the historical events of our Lord's life. The north aisle could be devoted to his miracles and parables, or the whole series of aisle windows could illustrate his ministry.

If this arrangement should be followed



AN EXAMPLE OF LATE ITALIAN STAINING

the clerestory windows would be given over to the Old Testament with a series of heroic attenuated figures, Prophets or Psalmists — attenuated because they would be high above the eye and would necessarily be foreshortened by the angle of vision, and hence if drawn correctly would appear rather squat when elevated to their place. Should there be chapels, the windows of these should, of course, be devoted entirely to their patrons.

This, then, is an outline of a scheme which would have continuity of subject. It is, however, but the outline, for we should have to consider details still further, introducing types from the Old Testament of which the main subjects are the anti-types. Didron carefully explains that in the early Christian and Gothic periods, an almost absolute rule was followed and has unearthed as authorities the *Manual of Dionysius*, the *Speculum Humanæ Salvationis*, the *Biblia Pauperum*, and *Speculum Sanctæ Mariæ Virginis*, all very ancient works.

These types from the Old Testament might be used in various ways. The windows could be divided into main subjects, or anti-types, with little scenes in the base, a favorite way in all periods of glass; or, if the aisle windows were of three openings, the central one could depict the New Testament subject and the two flanking ones that from the Old Testament.

This is a large church we have been filling; for a single country parish would be required the same careful thought for the iconographic significance of the subjects.

From glass and iconography let us turn to the artist. What personal qualifications should he possess to be worthy of the high trust which is his? First of all, as already intimated, if he hopes to approach the spirit of pre-Reformation art, which is acknowledged the greatest in stained glass, he must be a religious man. He must

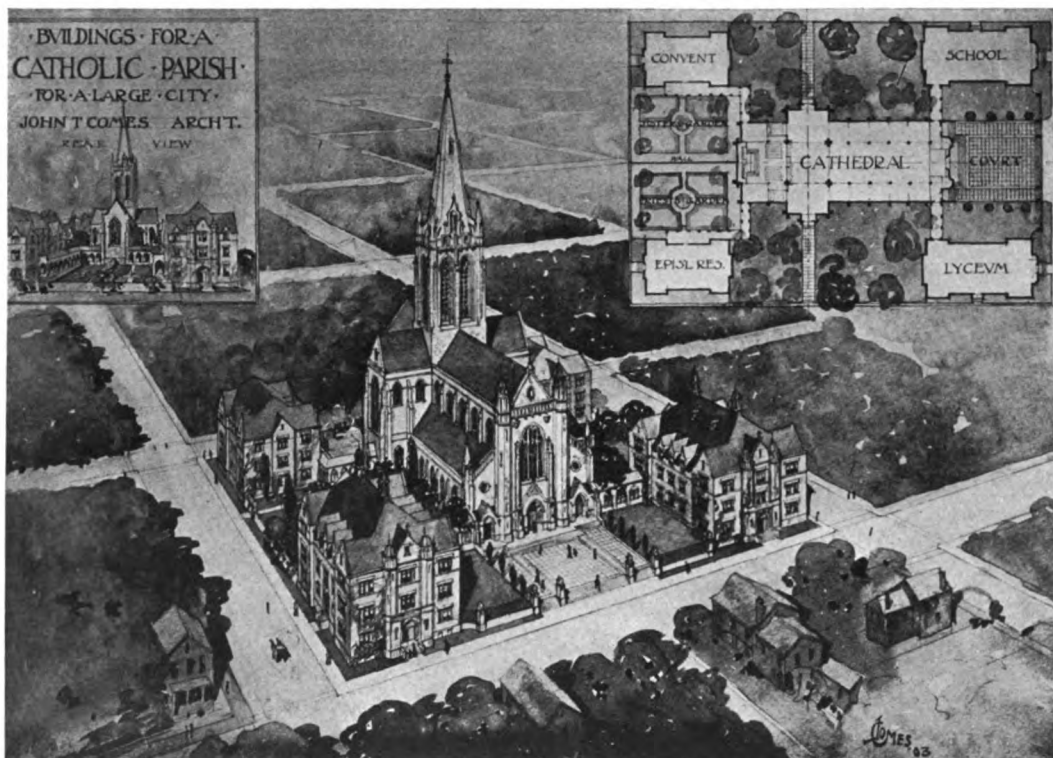
believe in and love his beautiful craft. He must be a student possessing knowledge which, of course, can never be complete, but which will entitle him to hold authoritative views on matters of archæology, the Bible, and ecclesiastical history. Besides being an artist in the sense of possessing sound draughtsmanship and a good colour sense, he must be a consummate decorator, having a practical knowledge of architectural styles, with special reference to Gothic architecture (since stained glass is essentially a Gothic art and must ever be associated with that pre-eminently churchly style). To these qualifications let us not forget that though the designer may not have literary gifts he must be a poet in temperament. Bald and uninspired illustrations of sacred subjects cannot make good windows, however well drawn they may be. The art is one which gives a man many a chance to make picture poems. Even in a church where an iconographic scheme has been adopted, there are certain to be other windows besides those taken up with the formal plan and it often occurs most wisely that scenes are introduced from the lives of mediæval or later saints. It was in such opportunities that the men of long ago left the impress of their delightful naïveté, in that quaintness and originality which the more usual subjects hardly permit since we have grown to know them too well through their translation from popular paintings or even pencil drawings into a medium for which they were not intended. Once and for all there must be in the thoroughly competent designer a subtle spirit of belief, a faith in the everlasting truth of the Redemption and in the authority of God's word, for the unapproachable truths he has to portray in a straightforward, poetic representation of his subject, the final result serving the purpose of glorifying Almighty God in His Holy Temple.

THE CATHOLIC CITY PARISH

By John T. Comes

THE problem of designing buildings for modern Catholic parishes in a large city has not received the serious attention from the authorities that its merits really demand and deserve. I doubt if there are more than a couple of parishes in the country that have all their buildings designed in harmony with their architectural style, in symmetrical arrangement of plan, and convenient intercommunication, treated as a whole rather than as individual units. There has been evidently a lack of foresight in allowing the buildings of city parishes to develop, or grow in a haphazard and incongruous sort of way. No attempt has been made at unity or harmony of expression, there is evident no dominant idea permeating all the buildings. The method of procedure has been somewhat like that of the man with a large family who

bought a small lot and built thereon a small house, and as the family increased in numbers, made additions or alterations to it from time to time as required by the immediate circumstances. The Catholic Church in this country has grown almost in a similar way, a growth that was hardly anticipated by the founders of the various parishes in our large cities. A parish often began by erecting a small frame structure to serve as a chapel on ground scarcely large enough to accommodate it. In time the neighbourhood began to grow and develop, and so did the parish, compelling other acquisitions of property and extension of buildings, necessitating often a greater outlay of money for additional property, on account of local improvements. It was obliged to pay extra for the very improvements made by itself. The





ST. JOHN THE BAPTIST, PITTSBURGH, FRONT VIEW

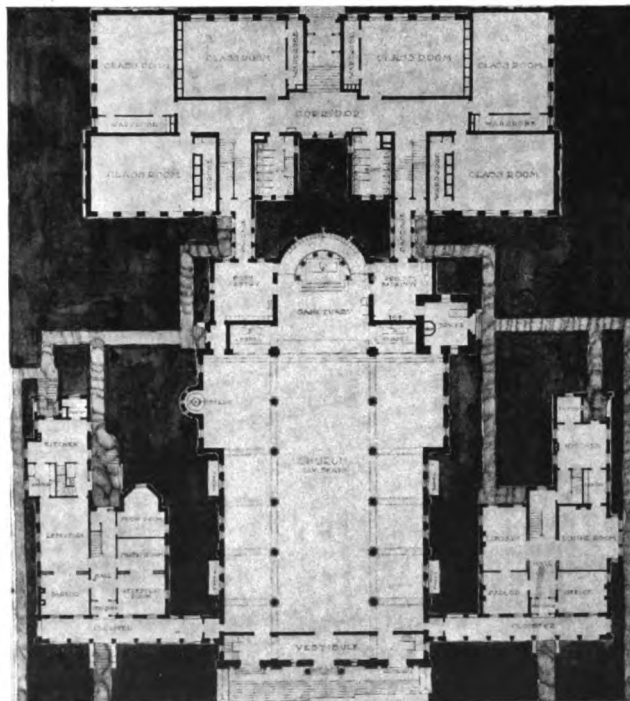
additional buildings had to be erected and accommodated to suit the peculiarities of the ground as best they could. The relation of one building to the other was not always as it should be. Often the convent inhabited by the sisters who taught the parochial school was several squares distant, the rectory may have been across the street from the church, and the parochial school placed so close to the church that one interfered with the other in securing ample natural light. The buildings having been erected at various times and generally by different architects, produced a result anything but pleasing or edifying, although under the circumstances really nothing better could have been expected.

It is encouraging, therefore, to note that a growing tendency exists on the part of

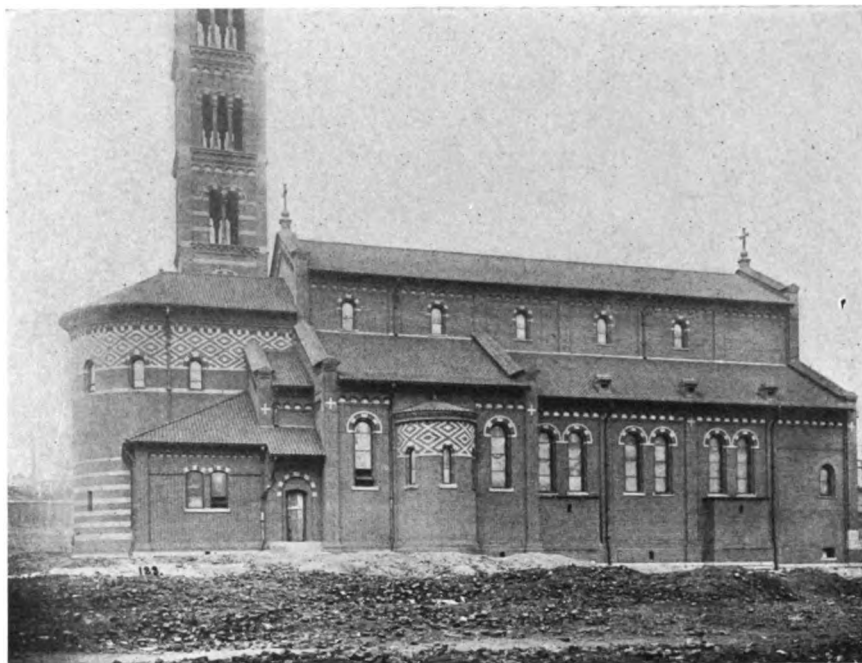
bishops and their councils when establishing new parishes to authorise the purchasing of sufficient ground to accommodate all the present and future buildings, namely, church, parochial school, rectory, and convent, and sometimes a lyceum. This gives the architect an opportunity to plan all the buildings at once with the correct relation and intercommunication between each, and in an harmonious style of architecture, producing thereby a result that should be edifying, practical, and beautiful to a degree. With the fluctuating increase or decrease of parishes caused by the migration of wealthier members to other parts of the city, or through other causes, a parish may be compelled to sell its property and buy or build elsewhere, and of course here again the opportunity



ST. JOHN THE BAPTIST, PITTSBURGH, GENERAL VIEW



GROUND PLAN



ST. JOHN THE BAPTIST, SIDE VIEW

presents itself to carry out a parochial group plan.

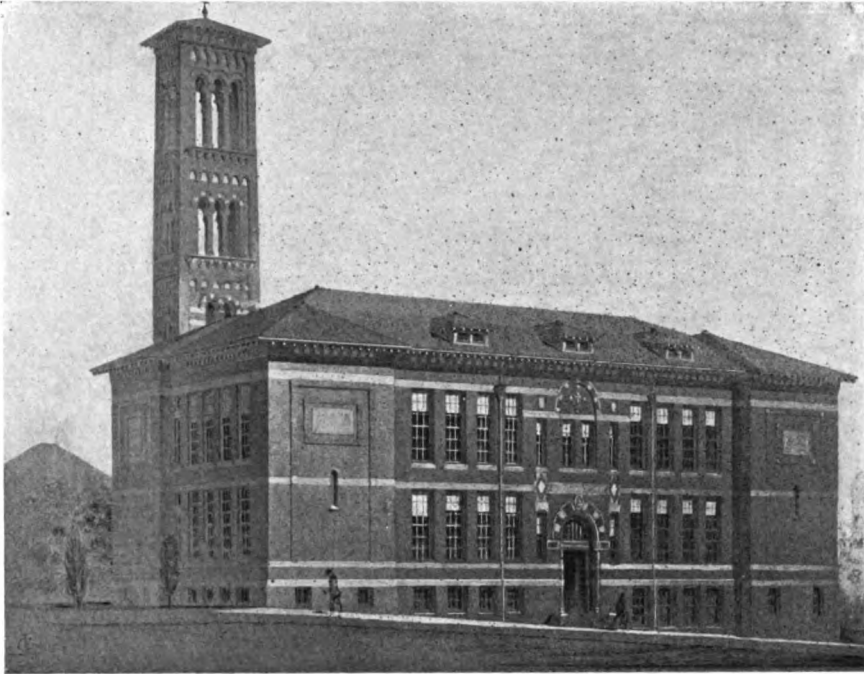
The grouping of buildings, especially those of a public or semi-public character,

has been in course of development in this country long enough to demonstrate the great success of this scheme in every way, and there is no evident reason why this idea should not be taken hold of and developed by the Church for the use and beauty of the buildings erected for her service and work.

The illustrations accompanying this brief sketch are intended to present various plans of parochial groups designed to suit modern conditions. The group for the parish of St. John the Baptist, Pittsburgh, Pennsylvania, all of the buildings of which have been completed, except the rectory, shows that even on a small piece of ground the group plan can be developed successfully. The property is 200 by 220 feet in size, surrounded by streets on all sides. The church and school are located on the major axis, the front of each facing the principal streets, the rectory to the right, the convent to the left of the church. The covered passages or cloisters connect all the buildings, and I believe in some cities or states this connection saves the parish paying taxes on any or all of the buildings, which are practically under one roof. The space between the convent and school is



INTERIOR, LOOKING TOWARD CHOIR LOFT
ST. JOHN THE BAPTIST



ST. JOHN THE BAPTIST, THE SCHOOL

devoted to a playground for the girls, while a similar space on the opposite side is used for the boys, each having their own entrance to the school as well as the church, independent of the passage entrances. The passages between the church and school will allow the children to attend services in the church or meet there for instructions without leaving the building, a convenience that will recommend itself to most teachers and clergymen.

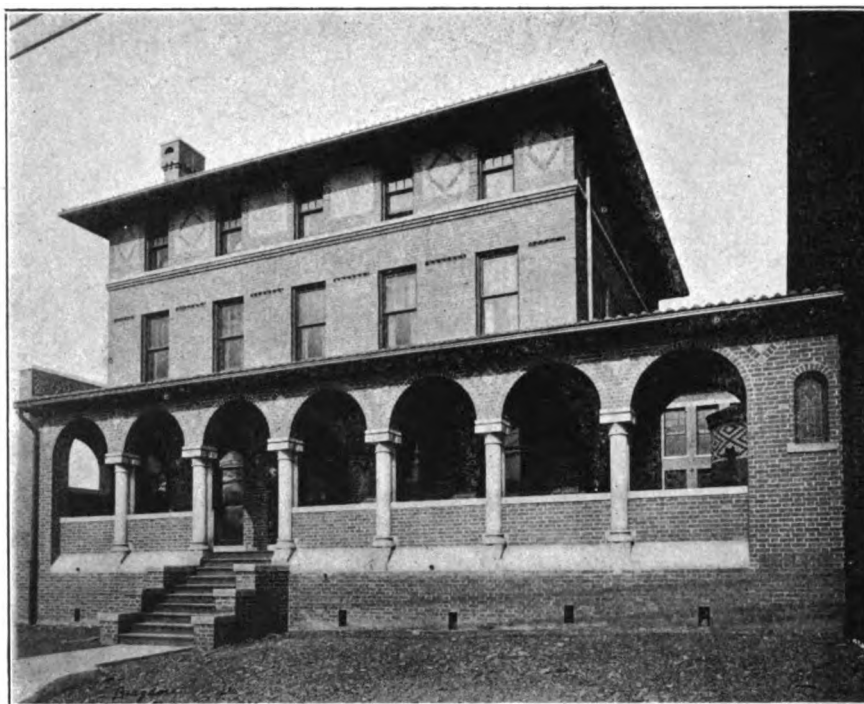
The school building contains twelve class rooms. The basement is used for meeting rooms for various societies and the large attic can be used for a playground during inclement weather. The basement also contains a central mechanical heating plant for all the buildings. Provision has been made to connect the church with the same fan system, which is large enough to heat and ventilate the church on Sundays or when this system is not needed in the school. During the week the church is heated by direct steam and ventilated by gravity from a stack placed in the tower. The basement of the school contains the water filters, gas metres, and main electric cut-out board, controlling the water, gas, and electricity for all the buildings. This

arrangement simplifies the janitor's work and makes for economy and efficiency in service.

Architecturally each building contributes its quota to the general effect of the whole, the church with its campanile centrally located dominating the group. The style chosen, the Italian Lombard, is especially appropriate for a large parish



LOOKING TOWARD CHANCEL

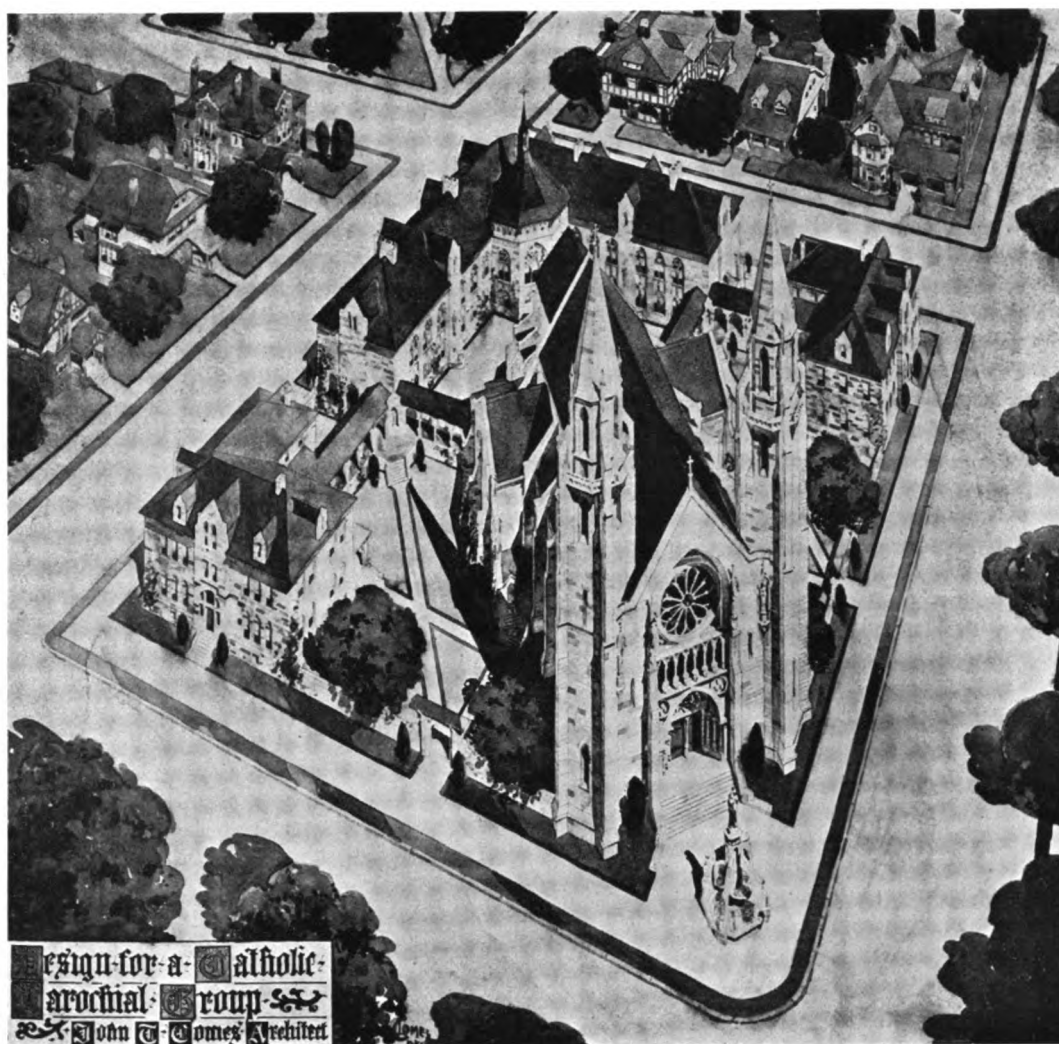


ST. JOHN THE BAPTIST, THE CONVENT, WITH CLOISTERS

of moderate means; in fact, the entire group of buildings completed will not exceed \$200,000 in cost. This includes a thoroughly fireproof schoolhouse, a church that is simple and honest in construction,—the interior columns being stone, the clerestory arches of brick, and the ceiling of timber,—with a seating capacity of one thousand. Another scheme of parochial buildings here illustrated on page 61, is designed for a larger and wealthier city parish, and in this case consists of church, seating about fourteen hundred people, parochial school, lyceum (which is a sort of Catholic Y. M. C. A.), rectory, and convent. This plan requires a plot of ground about 350 by 500 feet for its proper development. In this case the church occupies again the central position, the school and lyceum in the front forming a sort of court of honour and affording a dignified approach to the church. The rectory and convent in the rear of the church are separated by a high wall and have separate gardens for the recreation of their occupants. All the buildings are again connected by a cloister, and ample

yard surface on either side of the church is secured for playgrounds or for use of lawn fêtes or socials in connection with church work. There is also abundant light secured for each building, and the church being located a considerable distance from the surrounding streets on each side, excludes the noise of traffic and trolley cars which are such disturbing nuisances in many city churches. If found necessary, further privacy can be obtained by surrounding the property on all sides with a wall or tall hedge.

The other scheme for a group plan, shown on pages 67 and 68, is designed for a square of 350 feet. In this case the church is on the diagonal axis, which is also the axis of a street intersecting the square diagonally. The façade of the church is, therefore, at right angles with the approaching street, which terminates at this square. The connection between the various buildings here is rather more satisfactory than in any of the other plans, entrance being obtained from each street to all of the buildings, the cloisters dividing the various recreation grounds and kitchen yards back of the rectory and convent.



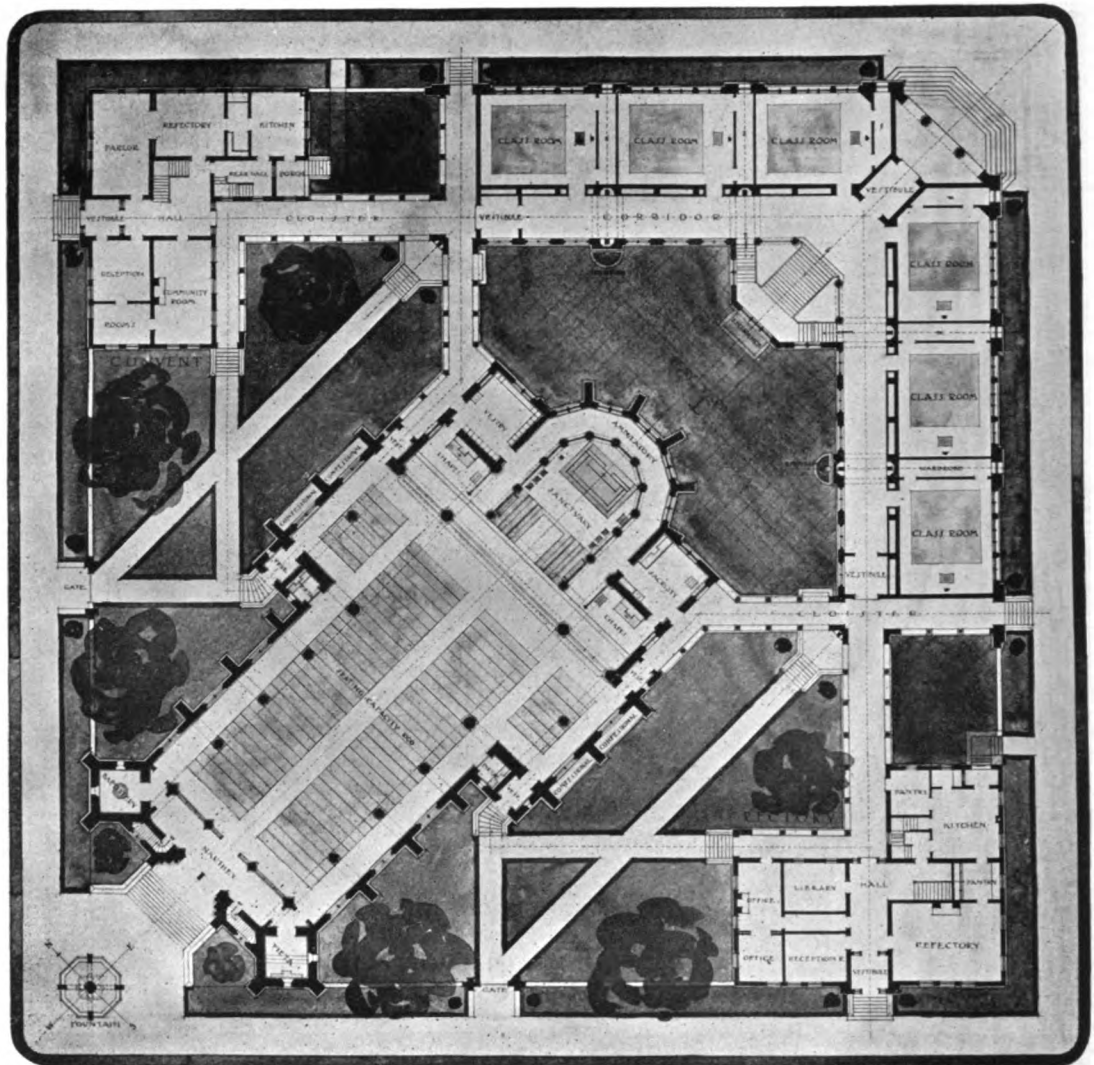
DESIGN FOR A MODERN CATHOLIC PAROCHIAL GROUP

The mediæval builders displayed their usual wisdom in providing space and opportunity for future growth and extension of their buildings; especially is this the case with the monasteries, a notable example of which is the monastery at Maulbronne, Germany. In the cities the builders were not always as fortunate, as in some cases cathedrals and churches have been enlarged to such an extent that they interfered largely with the openness of the square in which they were placed, and in some cases the square, as in the cathedral of Florence, disappeared almost entirely in the enlargement of the cathedral.

The passages connecting the various buildings, aside from their practical purposes, provide one of the most potent

architectural effects by the use of cloistered arches, which are missed to a great extent in this country, and which lend such charm to the ecclesiastical buildings in the old world.

Perhaps the first and certainly the most important example of harmonious grouping of buildings was at the Chicago World's Fair. Since then many of the cities have had plans drawn for the systematic and harmonious grouping of their public buildings, a few of which are actually being carried out. Beyond the practical advantages obtained by the group plan, an exterior effect is obtained that cannot help but be impressive and satisfying, symbolizing as it does the unity and solidity of the church.



GROUND PLAN FOR A CATHOLIC PAROCHIAL GROUP

Unity being one of the potent characteristics of the Catholic Church, it is deemed desirable that this characteristic should be clearly expressed in its architecture. There are many opportunities for arranging the buildings and developing schemes of grouping, which will naturally vary with the conditions surrounding each particular problem.

This brief sketch, with illustrations, made during spare hours, is simply given to draw attention to one important phase of planning and designing Catholic buildings, heretofore neglected, which is, however, full of promise and practical and artistic possibilities for future development, in a field where development and improvement is a crying need.

LECTERNS

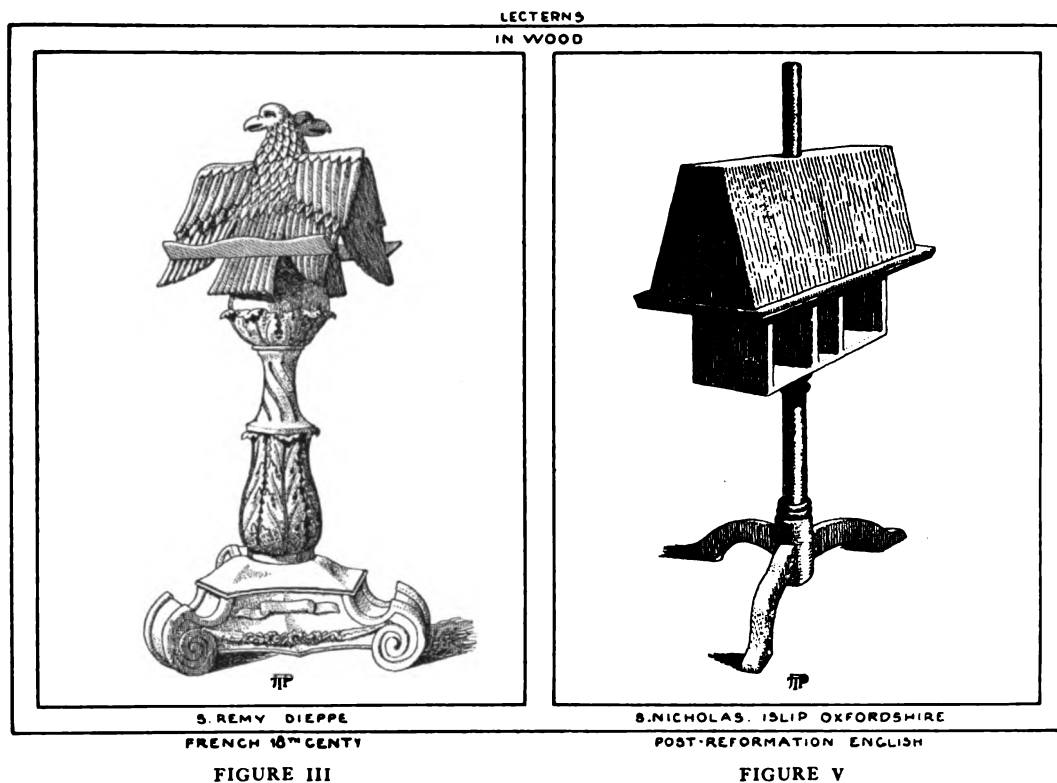
By J. Tavenor Perry

DESKS of various sorts to hold books or music were common in all the libraries and churches of the middle ages; those of a domestic class, for a reader sitting before them, often large enough to hold more than one volume at a time, and the ecclesiastical variety, which were raised to the level of a reader or singer standing before them; and it is these latter which are more particularly denominated lecterns. Of these lecterns there are two kinds, the one substantial and intended to stand more or less permanently in one place, and the other of a light and moveable character so as to be readily transferred from one part of the church to another and put away when not in use. The former of these, which was the earliest to be used, was placed in the centre of the choir before the altar and held the service books from which the chanters, arranged on either side of it, chanted the services. The moveable lecterns were employed only when the gospel and epistle were read, and were placed in the jubé or rood loft, or in some other suitable place for the purpose, and removed when done with. It is not a little singular that this arrangement of the fixed and moveable lecterns in use during the middle ages entirely reversed the practice of the earlier Church. Previous to the ninth century, certainly, and, perhaps, generally not until a much later date, no fixed desk was provided for the service books or chanters, but from a very early period until, in Italy at least, well into the thirteenth century, fixed and permanent desks were arranged for the reading of the epistle and gospel. These formed part of the ambones, which in the Greek Church, as in Justinian's great basilica of Santa Sophia at Constantinople, were single and stood in the centre of the east end of the nave, but which in Italian churches from the sixth to the thirteenth century, were

double and placed on the north and south sides for the epistle and gospel respectively.

Perhaps the earliest notice we have of any lectern is in the account given of the raid made by King Dagobert on the city of Poitiers when he is said to have carried off from the abbey of S. Hilaire a copper eagle made about the beginning of the seventh century, by Saint Eloy, for that church. About a hundred years later Leo III, the Pope who crowned Charlemagne, and who was a great patron of the arts and gave a great deal of gold and silver work to the churches, presented a silver lectern to St. Peter's; and fifty years afterwards Leo IV gave another one to the same basilica, which was lighted by four candles and surmounted by a lion's head, to take the place of the one presented by Leo III, which had been carried off by the Saracens when they pillaged the Vatican in the year 846.

The usual form given to the desks of the earlier lecterns was that of an eagle with outstretched wings, and this was evidently the shape of Saint Eloy's lectern at Poitiers, which was no doubt due to the fact that the desks of the gospel ambones were invariably placed on the wings of an eagle; although the desks of the epistle ambones, as well as the one for the graduals, remaining in St. Clemente, had no such decoration. The eagle, as the bearer of the gospel on its outstretched wings, seemed a most appropriate symbol, representing as it did St. John the Evangelist, and it was considered equally suitable to carry the service books, since the chanters raised their voices like the flight of the eagle, to the highest heavens. But the carved eagles of the marble ambones were, practically, merely a decorative adjunct placed beneath the book-desks, and not, as in the later metal lecterns, having actually to bear the books, except in the very ancient ambone of St. Ambrogio



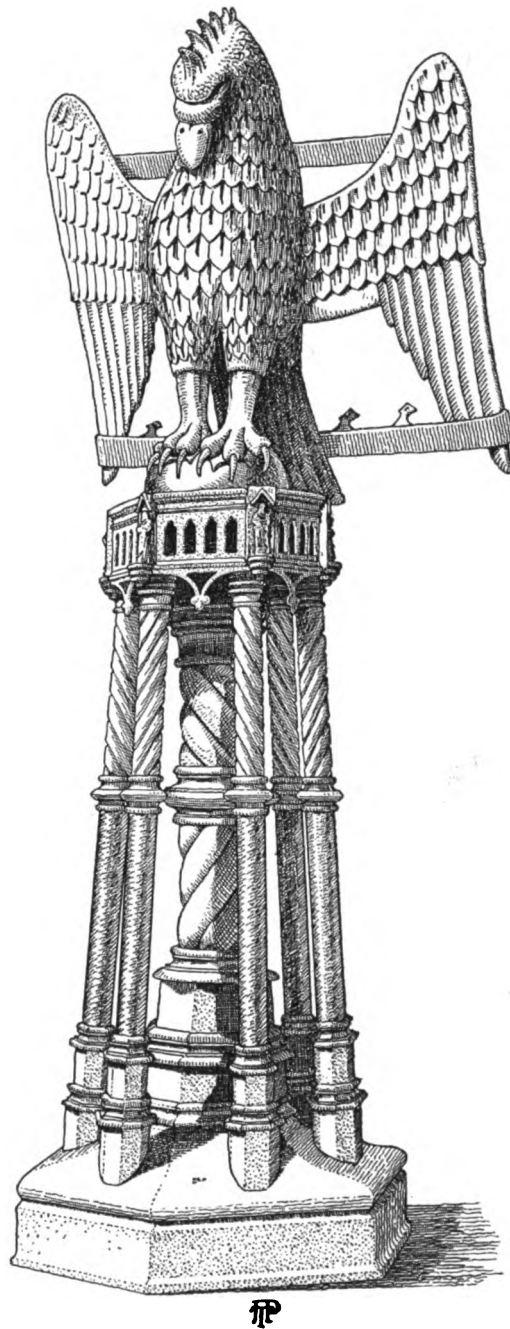
at Milan, where the eagle desk is made, like the later ones, of brass.

But although the eagle form was so generally adopted for these lecterns that they are commonly described as "eagles" in later mediæval times, and particularly in the class of work known as "dinanderie," which flourished in Flanders throughout the mediæval period, the artists indulged in many variations both in the form of the desks and in their accessories. One of the principal of these was the substitution of a pelican in its piety for the eagle. Thus at Tirlemont, near Louvain, in the church of St. Germain, is a fine brass lectern of the fifteenth century, illustrated in Figure I, which has, standing on an orb, a pelican billing the blood from its breast. The octagonal standard on which it rests is much knocked about, and the battlements with which the orb was once surrounded have been destroyed. At Aix-la-Chapelle is a splendid lectern of the fourteenth century, one of the earliest of the kind known, with a multangular pedestal of buttresses and tracery supporting an orb on which stands an eagle with outspread

wings, but the book-desk itself is formed by the wings of a bat. At Tongres again, in Notre Dame, is a brass lectern with the eagle standing on a dragon, having the shelf for the book formed of two salamanders. It belongs to the first half of the fifteenth century and bears the inscription *Hoc opus fecit Johannes des Joses Dyonants*, the name of which artist also occurs on a candlestick in the same church with the definite date of 1422. Another variation occurs in the treatment of the eagle itself in the church of SS. Giovanni e Paolo, at Venice, where it is formed with two heads like that of the Austrian empire.

As an example of the type of eagle lectern most commonly found in English churches we cannot give any better than the one to be seen to-day in the Parish Church of St. Stephen, at St. Albans (Figure II). It was not made for the place which it now occupies, but for the abbey church which was the Chapel Royal of the Palace of Holyrood, to which it had been presented by the Abbot George Creighton after he had been made Bishop of Dunkeld in 1522, as is recorded by the inscription round the

LECTERNS



FP

S. CERMAIN TIRLEMONT
FLEMISH 15TH CENT.

FIGURE I

middle knop of the stem. This lectern has had many adventures; indeed, looked at from the mere pillager's point of view these brass lecterns were worth only so much old metal, and many of them at the time of the Reformation and most of those in France at the time of the Revolution went to the melting-pot, whilst of those which remain the majority have survived rather by accident than calculation. We have seen that the earliest known one, the work of St. Eloy, was carried off by King Dagobert and placed in the church of St. Denis, by Paris, a church which he not only founded but furnished with the spoils of other churches in France. The brass lectern of Southwell Minster once belonged to Newstead Abbey; but the monks of the abbey, at the Dissolution, having deposited their most precious charters in the stem of it, hid it in their fish-pond, hoping in better days, which never dawned for them, to recover it. The lectern of St. Chad's, Tarringham, once did duty in a church in Louvain; and the eagle of Norwich Cathedral, which had been buried at the Reformation beneath the nave, was recovered in a recent restoration. But the adventures of the Holyrood lectern were even more remarkable than any of these. In 1544, not many years after it had been presented to the chapel, occurred Hertford's raid over the Scotch border, when the palace and chapel were burned, and among the spoil carried back to England by Sir Richard Lea, one of Hertford's captains, were the brass font and lectern, the former of which he presented to St. Alban's Abbey and the latter to St. Stephen's Church. Such fittings, however, were abhorrent to the Puritan mind, and at the Revolution the font was sold off as old metal, but the lectern was saved by the parson, who hid it beneath the chancel floor, where it lay forgotten for two centuries and was only recently found by an accident.

Although eagle lecterns were almost invariably made in brass, they are occasionally to be found in wood, but the result is not so satisfactory. In the church of St. Symphorien at Nuits, in Burgundy, is a very fine one, having a traceried pedestal sur-

mounted by an eagle clutching a dragon, and with metal candle-brackets fitted to the book-rest. In this case some colour is introduced by painting the dragon green and gilding the eagle, leaving the rest of the lectern the natural colour of the wood. The eagle lectern is also of wood at Winchester Cathedral; and in the church of St. Remy, at Dieppe, in France, is a curious double lectern of wood, of the eighteenth century, with two eagles holding the desks having their heads reversed, of which we give an illustration in Figure III.

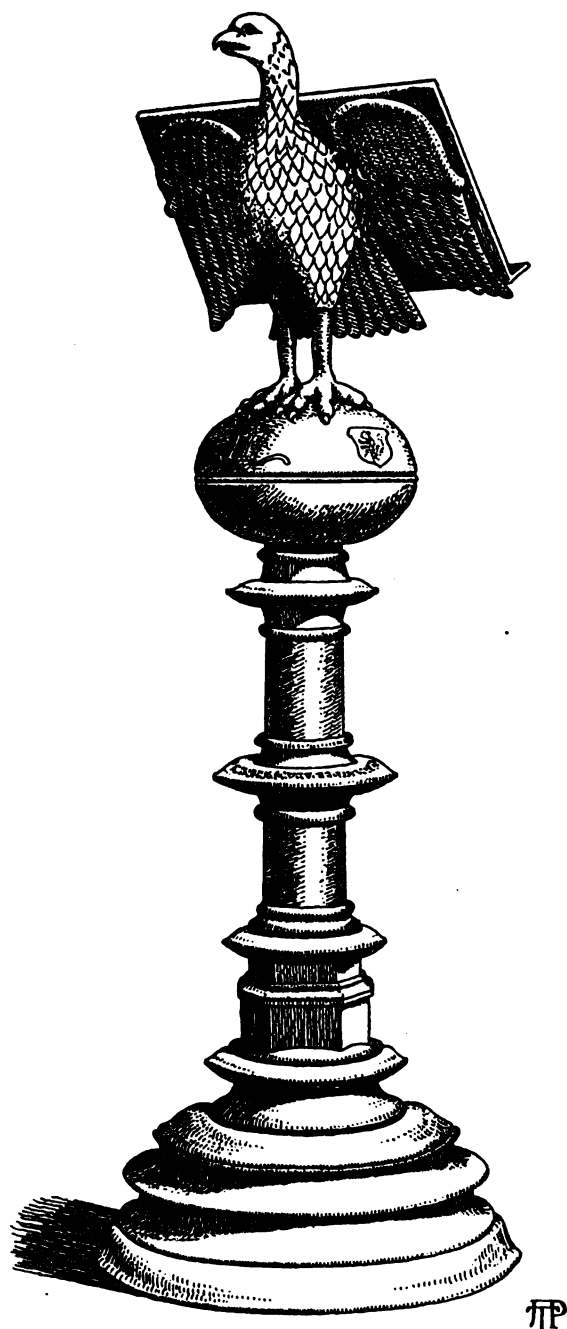
Of wooden lecterns, of a simpler form than the eagle desks, there are a great number remaining in English churches, of which we give a good specimen in Figure IV from the church of Holy Trinity, Blythburgh, Suffolk, of the date of 1452. It has a double desk revolving on a central stem, a type of lectern of which there are many varieties, more or less rich in detail. Another example we give in Figure V, plain in the extreme, is from the church of St. Nicholas, Islip, Oxfordshire, interesting not only as an example of post-reformation work, but as being part of the restoration of that church undertaken by the celebrated Dr. Robert South, in 1680.

In the Anglican Church these lecterns are no longer used for the purpose for which they were originally intended, but, since the seventeenth century, have been employed as desks to receive the great Bible from which the daily lessons are read. In cathedral and collegiate churches they have, to a great extent, been left in their original positions in the centre of the choir, but where old ones have remained in the parish churches they have been moved to some position at the east end of the nave, the services being sung from the desks in the stalls.

We have now to consider the moveable lecterns, from which the epistle and gospel were read in mediæval times. Of these a vast number made in iron remain on the continent, particularly in France, where the comparative worthlessness of the material saved them from the fate which overtook those of brass. The great ambones which so distinguish the earlier Italian

LECTERNS

georgius: creichlong: episcopus: dunheldensis:

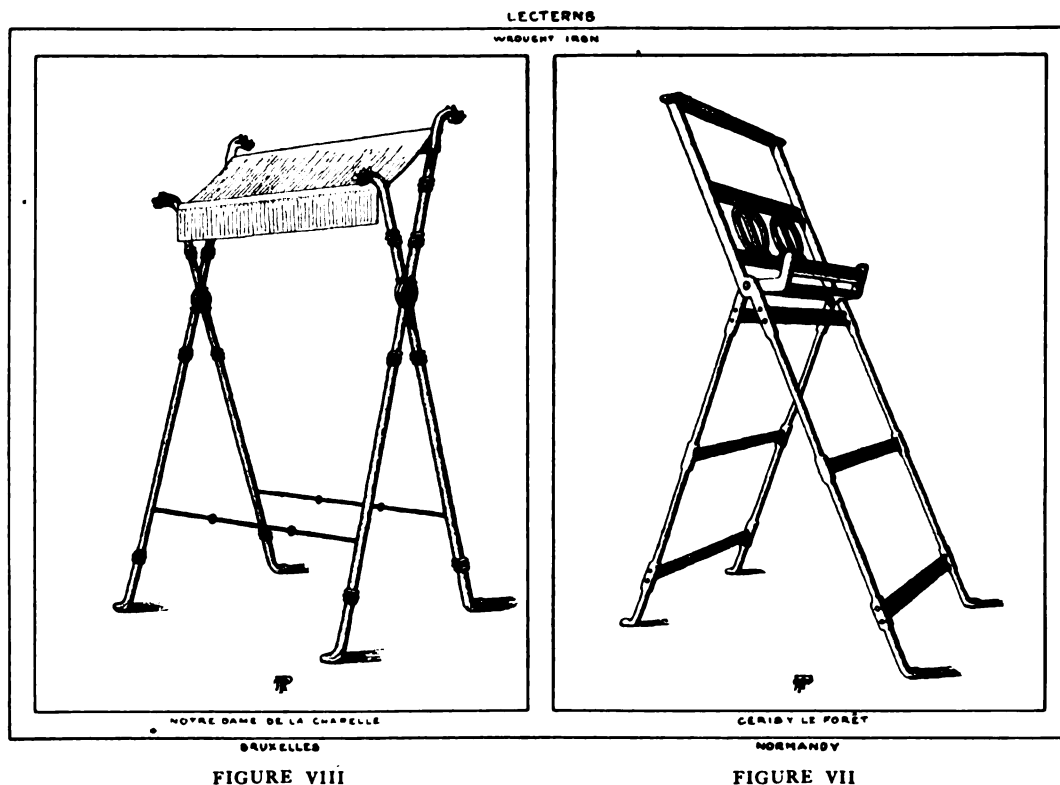


TOTAL HEIGHT 5' 7"

FROM
HOLYROOD ABBEY SCOTLAND

NOW IN S STEPHANS S. ALBANS

FIGURE II

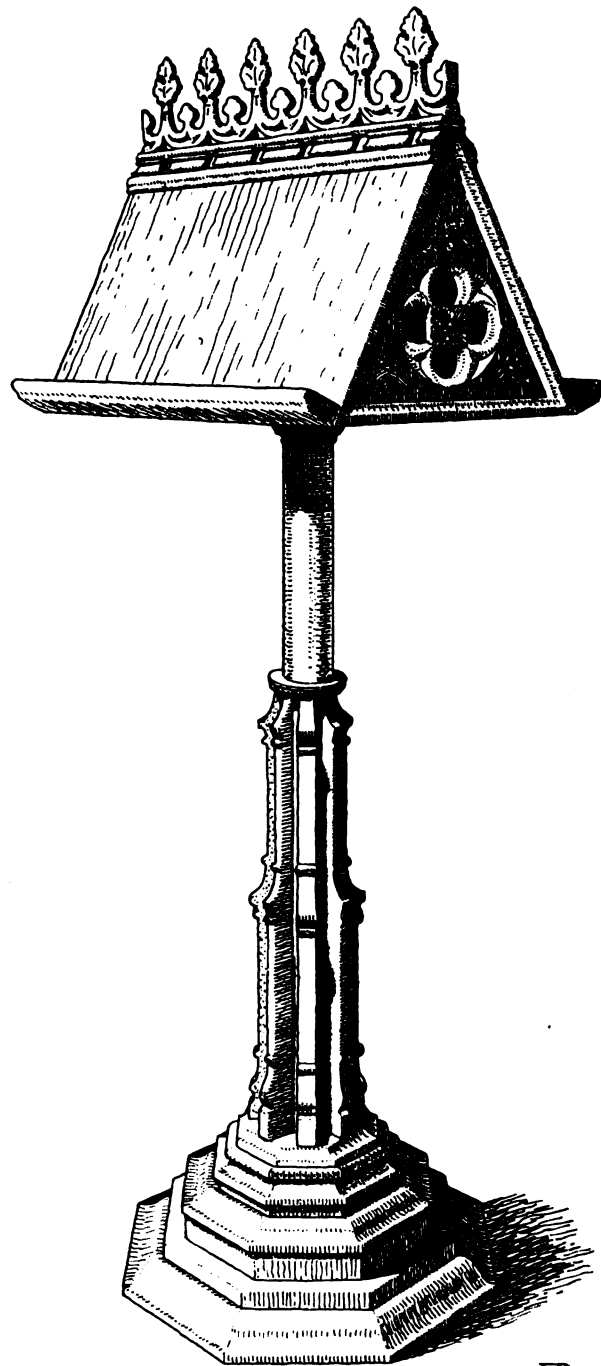


churches, and which were erected for this purpose, were scarcely known north of the Alps, and their place was taken in France and England by the jubés and rood-lofts which formed so important a feature in some of the great churches of those countries. The ceremony with which the gospel was read often entailed the presence of a number of people, as sometimes the deacon was attended by the subdeacon, two ceroferrarii, or candle-bearers, and the thuriferarius with the censer, and it was for this reason the early gospel ambones were so large, and it makes the imitation of them to serve as modern pulpits appear so foolish. The space in the rood-lofts was much more circumscribed, and as one desk only was used both for the epistle and gospel, it was necessarily made moveable so as to be set as required in the appropriate place. The desks which have survived are usually of a late date and are all modelled on the simple type of twin legs, opening like those of a campstool, but showing considerable variation in the decoration. Of these we give two examples, Figure VI, which is preserved in the Victoria and Albert Museum,

London, and Figure VII, one remaining in the Abbey Church of Cerisy-le-Forêt, Normandy. Before the book of the gospels was placed on these skeleton iron lecterns they were generally covered with some rich stuff kept with the book for the purpose; and not a few of the church treasures, notably that of Sens, preserve some very beautiful fabrics, especially woven for the purpose. At times the iron legs were connected together at the top by a piece of leather which formed the rest for the book, of which we give an example in Figure VIII from the church of Notre Dame de la Chapelle in Brussels.

There is one sort of reading desk to be found in a few English churches to which we have made no allusion, and which, although it may not be considered to be strictly ecclesiastical furniture, became a feature of much importance during the latter half of the sixteenth century in England. In 1536 it was ordered that a copy of the Bible in English and Latin should be placed in every parish church for any one to read, and racks to hold the books and desks on which to place them had to be

LECTERNS



TP

HOLY TRINITY BLYTHBURG SUFFOLK

TOTAL HEIGHT 5'10"

CIRCA 1452

WIDTH OF DESK 1'9"

FIGURE IV

LECTERNS
FRENCH 15TH CENT^{RY}



VICTORIA AND ALBERT MUSEUM

LONDON

FIGURE VI

provided. These have, however, in the course of centuries, generally disappeared, but in some few instances they have been preserved, and we are able to give an illustration, in Figure IX, of one still remaining in Old Chelsea Church. Much of the wood work of this has been restored from time to time, but it is practically the same

desk as was set up the year after Sir Thomas More, whose tomb is in the chancel of this church, was beheaded. The volumes, which include the Bible, the Prayer Book, and the Homilies, are the original ones, and are still chained to the desk in a manner which recalls an era long since past.

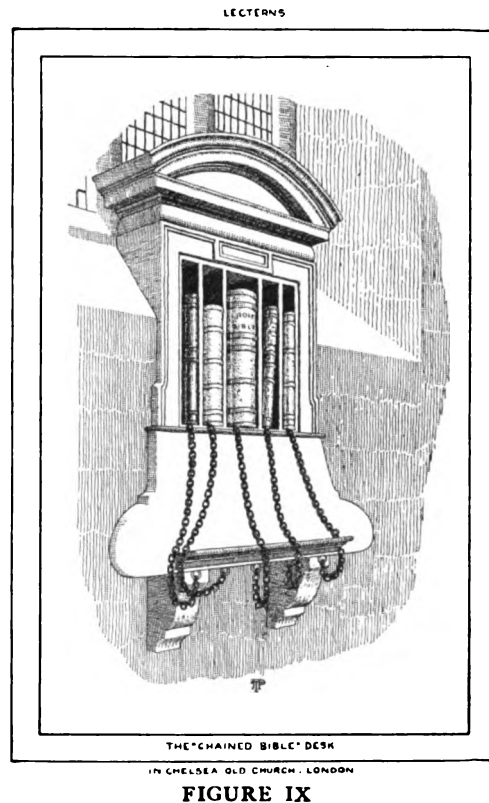


FIGURE IX



DETAIL FROM ROOD SCREEN
ALL SAINTS' CHURCH, WORCESTER
IRVING & CASSON, SCULPTORS

CHIPPING CAMPDEN AND ITS CRAFTSMANSHIP. I. THE VILLAGE

By C. R. Ashbee

IN the little town of Chipping Campden in the Cotswolds fortunately sheltered from industrialism, we have one of the few perfect English survivals of the middle ages. But we have more than this, we have an example of a consistent artistic tradition from very early times, ninth or tenth century, till the end of the eighteenth century (see Plate I). We may even go further and say that, owing to the fact of the industrial revolution never having directly damaged the little town, many of the crafts, such as the masons, the builders, the thatchers, have gone on from the time of Saxon Harold to our own day. Harold was lord of the manor before the Conquest, and the early arch here shown very probably dates back to him, while the old mason who is shown in Plate II, at work for me on one of these Campden buildings, has had mason

ancestors for several generations before him. He works instinctively in the Gothic tradition, handles his stone, not as a modern peripatetic, wage-paid mason does, but as the traditional mason might who was attached to a mediæval village community. His son is a mason too, and his days are spent in quarrying and shaping stone upon Campden Hill. This fact is important and I shall return to it again later, as it points to the link between the life and the craft which has made a place like Campden possible and which still gives it a *raison d'être* in the middle of an industrial civilisation.

If we walk down Campden High Street (Plate III) we are struck by four principal facts: its wonderful curve, the placing of its church, village hall, and marketplace, the frontage lines of its beautiful houses, and the variety of its buildings. The first of



I. ARCH OF THE TIME OF HAROLD



II. MASONS AT WORK



III. HIGH STREET, CAMPDEN

these characteristics is probably accidental, or let us rather say it began with an accident, for there is, I think, no doubt but that it was developed consciously by its successive builders. They indeed from generation to generation, were men of traditional taste, they did the right thing because they could not help doing it, and having per-

haps found out how beautiful a thing a curve was in architecture they developed it. It has been left for later generations, even into quite recent times, to add to the beauty of the High Street by the planting of many very lovely trees, chestnut, mountain ash, lime, maple, jingo tree, and others, so that from whatever



IV. CHURCH AND THE ENTRANCE LODGE TO THE OLD CAMPDEN HOUSE

Digitized by Google



V. THE MARKET HOUSE

point one sees the street, some delightful feature offers itself.

There is no doubt, however, that the placing of the main buildings has nothing of accident about it at all, the church has been put exactly where the fourteenth century builders intended to put it, on a knoll in the cup, and so that from every point of view its tower shall dominate the landscape, while Sir Baptist Hicks, most

splendid of builders, when he put up the lovely little open market house for the modest sum of ninety pounds in the reign of James I, knew exactly where that would tell most fittingly. This fine ashlar building (Plate V) was falling a few years ago, but I restored it, strapped it together with iron ties, rebuilt and underpinned the end pier on the near side, and carried off the water from the back. It will be seen



VI. A THATCHED COTTAGE OUTSIDE CAMPDEN



VII. CAMPDEN HIGH STREET AND THE KING'S MOTOR CAR

that there is still a lean forward towards the street into which the building was in danger of collapsing.

The town hall is also a mediæval building earlier in date than the church, and reconstructed in the eighteenth century; it looks its best perhaps on a market day and when the farmers have their teg show, their cattle market indeed emphasises the setting of the little village hall.

When we consider what I referred to above as the frontage lines of Campden High Street we notice how the famous architectonic rule of Sir Christopher Wren has been instinctively observed, viz. that for the dignity of any street the houses if laid flat forward on their faces must not meet in the middle of the street; if they meet the street becomes undignified or grows out of a street into an alley, like the streets in New York and Chicago. Plate VII shows this, and not only this, but also the last of the fine features of Campden above alluded to, the variety of its building; Plate VII has an additional interest in that it shows the little place at a moment of interested excitement,—for the King's motor car is driving through, and the inhabitants are expressing, what they love very much, their feudal spirit and sentiments.

If we study the history of Campden as ex-

pressed in its buildings, we find that it divides itself into two main periods, the period of Richard II and the period of James I. There are buildings before, after, and in between these, but these two are the most important because the most typical, also they are connected with Campden's greatest names and most flourishing industries. The industries of wool and silk and the Cotswold games.

As far as we are able to determine from the documentary evidence to hand, it seems probable that the original Campden referred to in Domesday and the Saxon Charters was Broad Campden, not Chipping Campden, and that the old building shown in Plate I, and which I shall refer to again in my next article, but of which Plate VIII shows my recent restoration and the treatment of one of the early Norman doorways, was the mother church of Campden. The Black Death, that fearful scourge of the middle of the fourteenth century, which wiped out over one half of the population of England, destroyed the whole life of the place. After this Broad Campden seems to have lain derelict, until the time of the great Flemish wool merchants in the reign of Richard II, when we have a wonderful revival of building in Campden itself, and the great new church is built, my own



VIII. THE MOTHER CHURCH OF CAMPDEN

house, the Woolstaplers' Hall, and Grevel's House (Plate IX), while the old mother church is turned into a domestic building, the Norman nave being cut horizontally across by a fourteenth century floor.

The house of William Grevel is externally a very lovely thing. The traces of its Flemish origin are clearly marked, but here as elsewhere when foreign influence

comes in the English workman learns his lesson and develops his Cotswold stone in its own way.

As for the church (Plates X and XI), its tower dominates it, and it presents a very fine unity from without, not so perfect perhaps as its sister church of North Leach, the other Cotswold wool town, and with less delightful detail, but still very



IX. THE HOUSE OF WILLIAM GREVEL



X. THE CHURCH



XII. THE CHURCH AND ALMSHOUSES



XI. THE CHURCH

lovely notwithstanding the terrible vandalism perpetrated within the last sixty years in the interior, when the nave was re-roofed, the beautiful Gothic seatings thrown out, the walls scraped and pointed, and many painful things done. There are other houses of the Richard II period in Campden and many pieces of delightful detail, but the next great period that finds strong æsthetic expression is that of James I.

Sir Baptist Hicks, with whose name this time is most intimately bound up, was a London silk mercer who made his fortune by dressing the new Court of James I in silks when they came needily from Scotland in homespuns. He had the heart and soul of a builder, and seems to have for a

long time inspired others who followed him. To him we owe in addition to the market house above referred to (Plate V) his own beautiful house, destroyed in the civil wars, the banquetting houses, to this day a fine feature in the approach to Campden, the conduit on the hill, and the almshouses (Plate XII), an ashlar group of very graceful plan, construction, and detail, and in which the Noel family still maintain a number of old pensioners.

A detailed examination of the houses of Campden, into which space will not permit us here to enter, would show how a number of other houses of the seventeenth and eighteenth centuries have carried on the Jacobean tradition; building indeed continued quietly during the civil wars and



XIII. THE PARK



XIV. THE MAYPOLE



XV. THE THATCHER

there are some very beautiful pieces of Queen Anne and Georgian work, all of stone from the hills and touched with the manner and tradition of the Cotswold mason (our fine old workman with his conical hat shown in Plate II). The industrial revolution indeed which has reduced the average building, not the building of the rich man or the church, but the ordinary building of English streets, to the level of the selection catalogue of the builders' clerk hardly appears in Campden at all, those houses which had fallen to decay and which six years ago when the Guild of Handicraft came to Campden had to be built anew, have, I hope, been put to-

gether with some of that understanding of the past and desire for a finer future which is implied in the English Arts and Crafts movement.

The object of these articles is to show the connection of the life with the craft, whether in the past or in the present, and the remaining plates help to illustrate this. Plate XII shows a picture of the park around Campden, the Coney Gree, it is called, in which the rival villages are competing in a tug of war. Plate XIV shows the children of the village at their May dance, which takes place at the coming of the spring. The annual swimming sports take place at the bathing lake, when the cups and



XVI, XVII. INTERIOR OF ONE OF THE OLD CAMPDEN MALT HOUSES

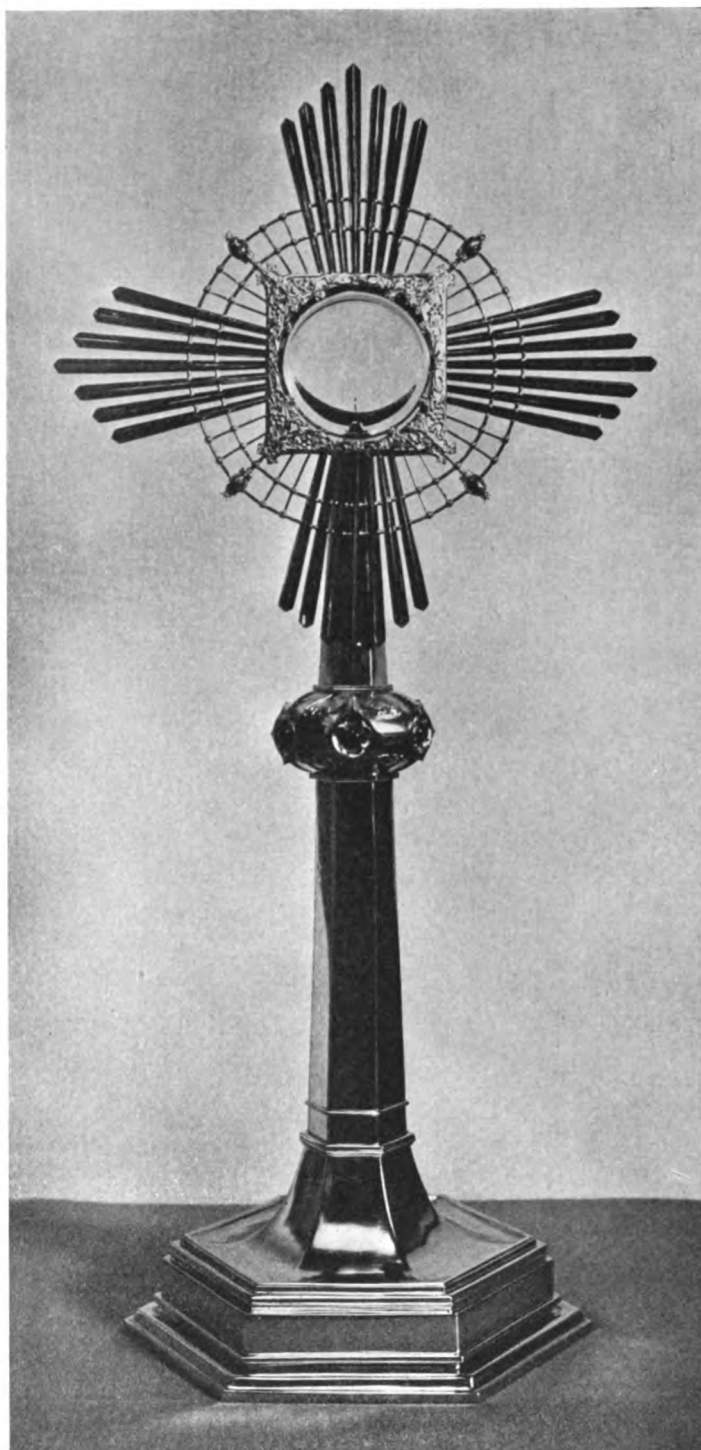
trophies are competed for and Captain Glossop's Cup goes to the best sportsman, while a silken blouse—the competitors in Shakespeare's day called it a smock—is given to the nimblest girl swimmer.

In Plate XV is shown a picture of one of the revived or rather continued village crafts—the thatcher re-roofing a cottage. Plates XVI and XVII show the interior of one of the old Campden malt houses, which was converted into a village lecture room, museum, and technical school. In this

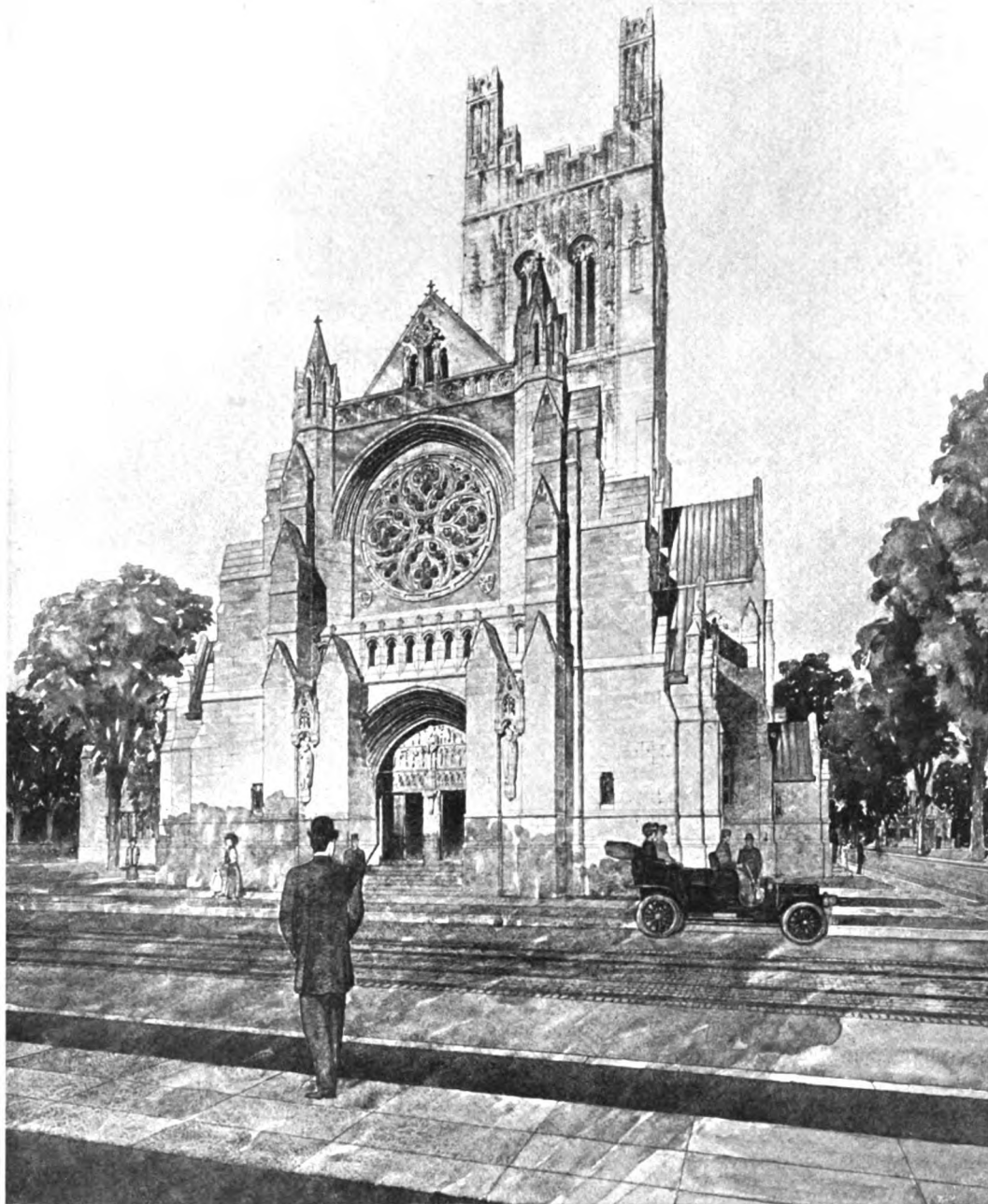
place all who are engaged in artistic creation can see a regular yearly exhibition lent by the Board of Education for teaching purposes. It is difficult to over-emphasise the value of the work of the South Kensington Circulation Department towards encouraging constructive enterprise in English country districts. Of this constructive enterprise and of the æsthetic work that it is sought to do in Campden by the Guild of Handicraft, and in continuance of old English traditional workmanship, I shall speak more in my next.



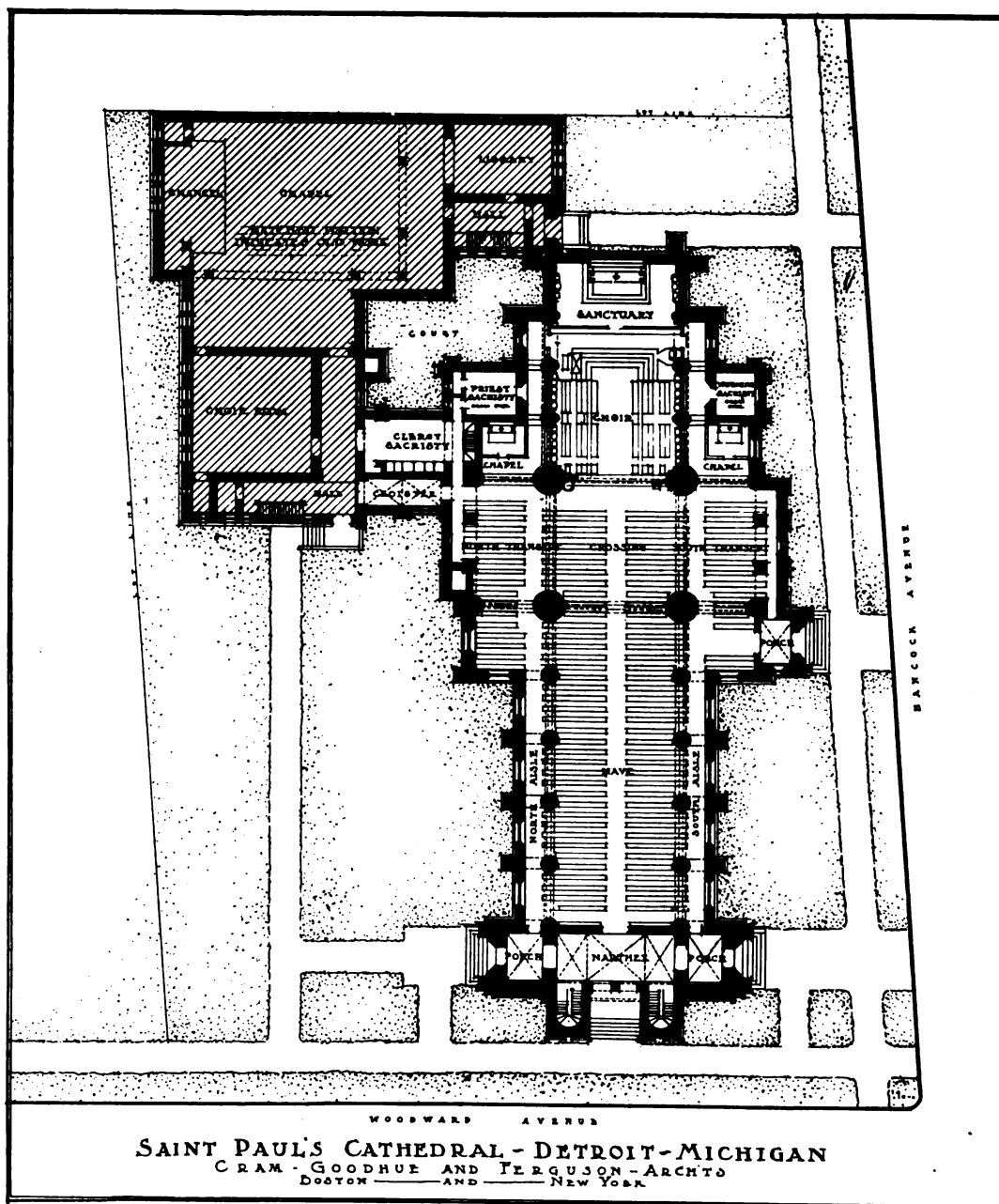
LATE SEVENTEENTH CENTURY HOUSES
HIGH STREET, CHIPPING CAMPDEN

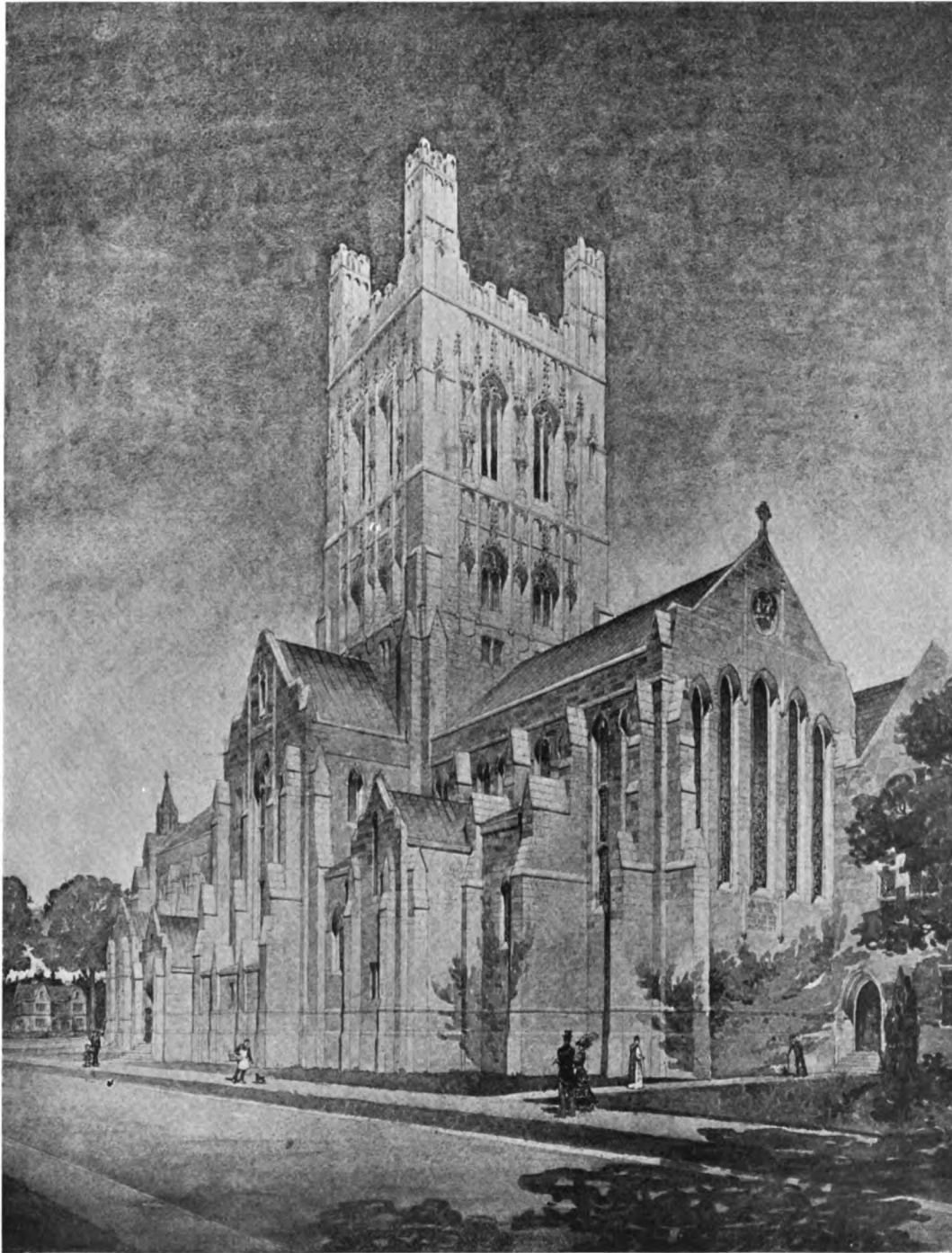


MONSTRANCE FOR THE CHURCH OF THE
ADVENT, SAN FRANCISCO, MADE BY
GEORGE J. HUNT AND WILLIAM WOOLEY



ST. PAUL'S CATHEDRAL, DETROIT
MICHIGAN, THE WEST FRONT

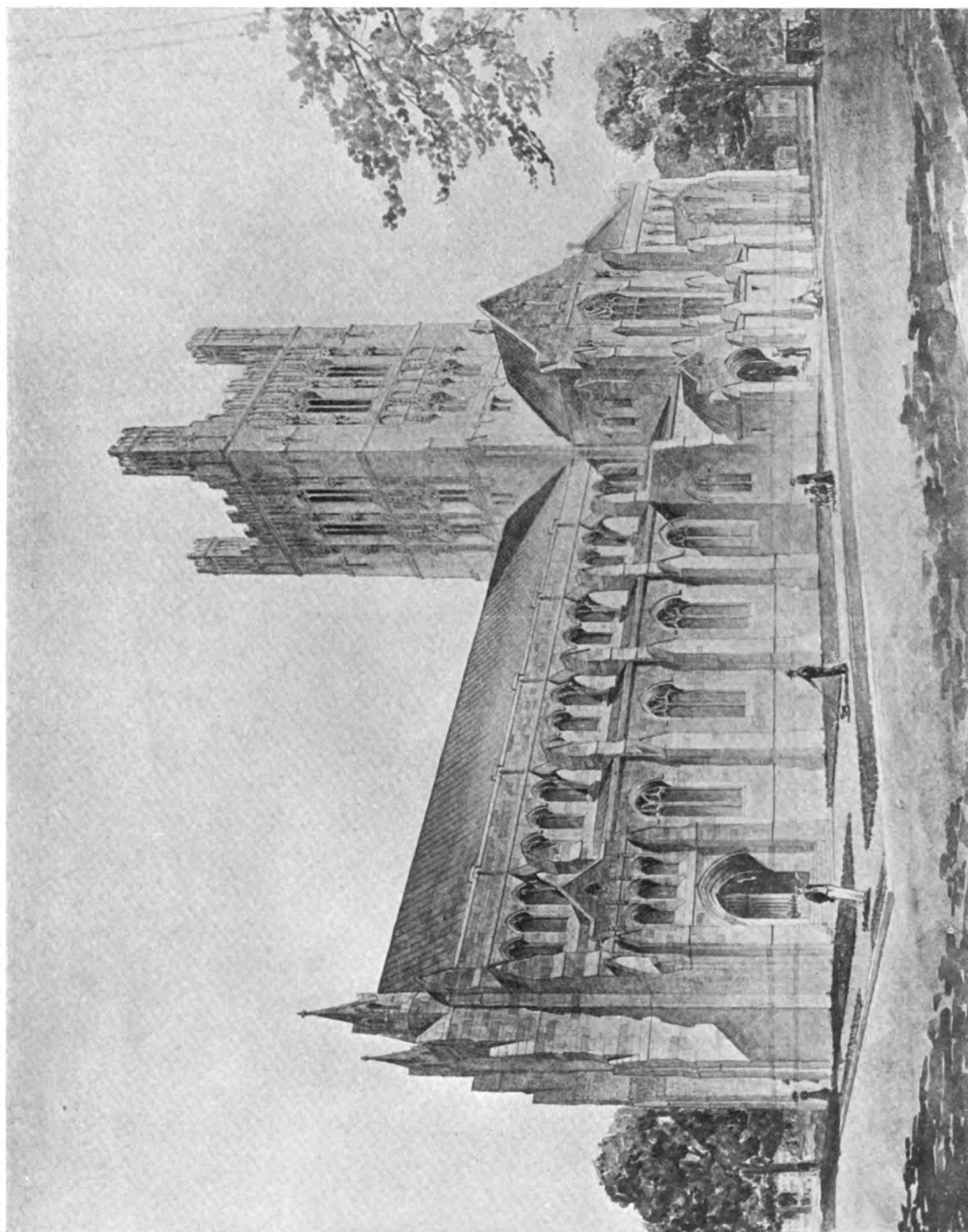




**VIEW FROM THE SOUTHEAST
ST. PAUL'S CATHEDRAL**



INTERIOR, ST. PAUL'S CATHEDRAL



ST. PAUL'S CATHEDRAL. VIEW FROM THE SOUTH



CHRIST CHURCH, WEST HAVEN, CONNECTICUT

THE USE OF GRADUATED SLATE

THE enduring charm of the churches, manors, farmhouses, and cottages of the Cotswold district in England impresses every intelligent traveller, and when this charm is analysed it is seen that much of it is due to the wonderful roof covering which has been used for centuries and is only now, unfortunately, in obedience to the dictates of an ignorant and misguided parsimony, being abandoned for the hideous corrugated iron, or the only less hideous "Welsh slate."

Nature has denied us here in America the thin slabs of stone, yellow at the quarrying but changing little by little to an exquisite and silvery gray, which are one of

the great glories of so much English architecture, but we have, fortunately, a most effective substitute, which has the merit of greater durability than pertains to the limestone slabs of the Cotswolds. The thin, smooth, black, purple, red, or green slate so exclusively used in America for many years has failed to harmonise perfectly with the type of architecture now in vogue which is based so largely on English precedents, but no criticism can be brought against the so-called "Graduated slates" which are now on the market. Varying as these do from two inches in thickness to one fourth inch, with an exposed face of from two feet or more down to five or six inches, with rough edges and surfaces,

they give exactly the colour and texture that are demanded by any type of design which is based on the English precedents of the fifteenth and sixteenth centuries. These slates are now being used extensively for the roofing of churches, schools, residences, and public buildings, where durability must be combined with artistic effect, and in the opinion of many architects, they are destined wholly to supersede the thin, shiny slates so long in vogue.

These graduated slates are being specified exclusively for all the roofs of the new buildings at West Point, for the great extensions of Princeton University, and for churches and dwellings throughout the United States. They entirely do away with all adverse criticisms that may have been brought against the æsthetic quality of common slate and are the greatest material agency afforded to those architects who are endeavouring to obtain something of the effect of unity, picturesqueness, variety of texture, and modulations of

colour which characterise the matchless architecture of the late middle ages and the early Renaissance in England.

In the application of these graduated slates it is important that the changes in exposure be gradual and that abrupt changes be avoided.

Architects should insist upon the use of slates as specified and not allow the substitution of the "just as good," "plenty thick," etc., as the desired effect may be ruined.

When The Mathews Slate Company is advised of the detail of specifications it will not condone with contractors or others in the supplying of slates of less value.

The Mathews Slate Company's prices are standard, are published, and never fluctuate, and are the lowest, grade for grade, of any roofing slate in the world. This company never sacrifices the quality nor the grade for the sake of taking orders against prices quoted for inferior material.



CAVALRY STABLES, WEST POINT



Grace Episcopal Church
Memphis, Tenn.

¶ The nave and chancel furniture is of simple design relieved by a multiplicity of hand-carved detail, the effect being thoroughly dignified and churchly, and in perfect harmony with its environments.

¶ Our work is the result of thirty years' constant study and careful, painstaking effort.

¶ A specialty is made of memorials carved in wood.

American Seating Company

Designers and Builders of Church Furniture

BOSTON
70 Franklin Street
NEW YORK
19 W. Eighteenth St.

CHICAGO
215 Wabash Avenue
PHILADELPHIA
1235 Arch St.

Joseph Sibbel Studio



ARMIN SIBBEL
JOSEPH LOHMULLER
Successors

Ecclesiastical Sculpture

214 East 20th St.
NEW YORK

Statues, Stations of the Cross, and Frames,
Groups, Alto-Relievos, Shrines, Baptismal
Fonts, Memorial Tablets, Etc.

Plaster Models of Special Designs Executed for
Architects

The Harry E. Goodhue Co 23 Church Street Cambridge Mass



Stained Glass—No opalescent glass used in
the making of Memorial Windows—All work
painted on antique and pot-metal glasses as
was done in the best period of Christian Art

GRUEBY TILES

MADE BY

Grueby Faience Co.

K and FIRST STS., BOSTON

VISITORS WELCOME

✠

Grueby Tiles, either plain or decorative, are the most durable material known in building, with the added advantage of endless opportunity for colour and design. Mr. LeBoutillier's designs for church pavements will be mailed on request.

MR. BADGER'S NEW FICTION



The Funniest Book of the Year is

The Country Band

By HENRY A. SHUTE. Illustrated by GROESBECK. 12mo, Cloth Ornamental, \$1.00.

With "The Real Diary of a Real Boy" Mr. Shute established his reputation as a genuine humorist. THE COUNTRY BAND, giving the experiences of the band in a typical country town, is even funnier. That's the most any one can say, and everybody who has read the book says it is a true statement.

Lila Sari

By WILLIAM LEE HOWARD. 12mo, Cloth Ornamental, \$1.50.

A gripping romance of love, passion, and adventure. It is audacious in its de-

scriptive details but true to the laws of life and nature. Lila was queen of Paradise Island, in the Eastern seas. Her veins carried the hot blood of the Orient. She lived in magnificent splendor — in a manner befitting her love dreams and passionate nature. Men of various lands poured their wealth upon her and suffered for their folly. How she succumbed to the simplicity of a young naval officer is told in a bold manner in this interest-compelling story.

Every Man His Chance

By MATILDA WOODS STONE. 12mo, Cloth Ornamental, \$1.25.

This is a story of the West and truer to the section than hold-ups or the reckless gusto of the round up. It tells of the rise and fall of a small town aspiring to be a large city.

Mrs. John Vernon: A Study of a Social Situation

By JULIA DEWOLF ADDISON. Frontispiece by CHARLES DANA GIBSON. 12mo, Ornamental Cloth, \$1.25.

A wonderfully true story of social life in Boston, MRS. JOHN VERNON shows the narrow conventions of old Beacon Hill, the livelier spirit of the younger set, and the always underlying scandal. The cover and frontispiece by Mr. Gibson is notable as the only black and white he has done for several years, and is one of the most effective he has ever done

Menotomy: A Romance of 1776

By MARGARET L. SEARS. 12mo, Cloth Ornamental, \$1.50.

A thoroughly well-done story of the Revolution that possesses genuine merit and sustains the reader's interest to the last page.

Nancy MacIntyre: A Tale of the Prairies

By LESTER SHEPARD PARKER. Illustrated by SEARS GALLAGHER. 12mo, Cloth Ornamental, \$1.25

This powerful work must stand as one of the genuine epics of the old West. Mr. Parker has lived the life of which he writes and makes the reader live it with him. The illustrations are remarkably well done.

Send 10 cents for our new illustrated catalogue and a large copy of this stunning drawing by Gibson on heavy paper.



RICHARD G. BADGER, THE GORHAM PRESS, BOSTON

MR. BADGER'S NEW LIST



Recollections of Seventy Years By F. B. Sanborn, of Concord

8vo, Ornamental Cloth, Illustrated. Photogravure frontis. \$3.00 net.

This naturally takes its place as the most notable biographical work of many years. As the editor of *The Springfield Republican*, *The Boston Commonwealth*, and *The Journal of Social Science*, as the last of the founders of the famous Concord School of Philosophy and as the friend, often the literary executor, of such men as Emerson, Thoreau, Alcott, and John Brown, Mr. Sanborn occupies a unique position and gives us in these reminiscences — probably the crowning achievement of a remarkable career — a wealth of hitherto unknown material. The work is divided into three principal sections — 1, Political, 2 Literary, and 3, Charitable and Social Reformatory. Mr. Sanborn's

important work in all these fields gives the volume an unusually wide appeal. The illustrations merit particular mention, as they are for the most part hitherto unknown portraits and prints — over thirty in number. The frontispiece is in photogravure after a new and strikingly good photograph of Mr. Sanborn. The volume is in every way a beautiful piece of bookmaking.

Abraham Lincoln's Religion

By MADISON C. PETERS. 12mo., Frontispiece, Antique Boards, 75 cents.

It is a singular fact that among all the many volumes devoted to Lincoln nothing whatever touches upon the religious side of his life. Dr. Peters has now done this in a remarkably effective little volume that will make a wide appeal.

Our new Catalogue sent free on request

RICHARD G. BADGER, THE GORHAM PRESS, BOSTON

THE E. Howard Clock Co.

BOSTON NEW YORK CHICAGO



Makers of Clocks for Churches for
more than 66 years



NOTABLY

Trinity Church	.	.	.	New York
St. Patrick's Cathedral	.	.	.	New York
Arlington Street Church	.	.	.	Boston
Christian Science Church	.	.	.	Boston
St. Augustine's Church	.	.	.	Boston
St. Clement's Church	.	.	.	Philadelphia

and hundreds of others all over the world

Correspondence Solicited



The Lamp

An Anglo-Roman Monthly advocating
Reunion with the Apostolic See

Subscription, \$1.00 a year. To the Clergy and Seminarians 50 cents. Foreign Subscribers, 4/6: Clergy, 2/6. Sample copies, 10 cents and 6d.

Rose Leaves, Published by the Rosary League of Our Lady of the Atonement, is the only Magazine in the Anglican Communion devoted to extending the honour of the Mother of God. Per year 50 cents. Foreign, 2s. Sample copies 5 cents and 3d

LATELY PUBLISHED

The Prince of the Apostles. A Study. By Rev. Father PAUL, S.A., Editor of "The Lamp," and Rev. SPENCER JONES, M.A., author of "England and the Holy See," a book every Churchman interested in Church Unity should read. Price, Cloth, 5s.; Paper, 3s.

The Lamp Publishing Co., Garrison, N. Y., U. S. A.

English Agents for all of the above publications:
THE BOSWELL PRINTING AND PUBLISHING CO.
No. 91, Temple-chambers, E. C.



PANEL FROM SOUTH TRANSEPT WINDOW IN
CALVARY CHURCH, PITTSBURGH, PA.

English
Stained Glass



Mosaics



Memorial Tablets



Brasswork



Heaton, Butler
& Bayne

Glass Painters by appointment to
His Majesty King Edward VII.

DESIGNS AND ESTIMATES ON APPLICATION TO

Heaton, Butler & Bayne (New York) L't'd

Knabe Building, 437 Fifth Avenue, New York



ONE OF THE MOSAIC PICTURES IN THE BENEDICTINE CONVENT OF PERPETUAL ADORATION, CLYDE, MO.

Tyrolese Art Glass Company

(Neuhauser, Dr. Jele & Co.)

INNSBRUCK

VIENNA

Memorial Windows and Mosaics

FOR ESTIMATES AND DESIGNS APPLY TO

THEO. ROSE, 25 West Broadway, corner Barclay Street

NEW YORK CITY

Christian Art

CONTENTS FOR DECEMBER, 1908

RELIQUARY OF ST. THOMAS OF CANTERBURY	<i>Frontispiece</i>	
THE CHURCH OF BROU <i>Thirteen Plates</i>	BELLAMY STORER	95
CHIPPING CAMPDEN AND ITS CRAFTSMANSHIP II. THE WORK OF THE GUILD OF HANDICRAFT <i>Twenty-five Plates</i>	C. R. ASHBEE	107
CANTERBURY CATHEDRAL <i>Six Plates</i>	ADELAIDE CURTISS	118
THE WOOD CARVING OF I. KIRCHMAYER <i>Twenty-seven Plates</i>	R. CLIPSTON STURGIS	131
CHURCH CLOCKS <i>Five Plates</i>		145
GREGORIAN MUSIC <i>Four Examples</i>	HENRY CHARLES DEAN	150
RELIQUARY OF ST. THOMAS OF CANTERBURY <i>See Frontispiece</i>		154

EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland

REV. PETER HAMPSON DITCHFIELD, M.A. Oxon, F.S.A.

Published Monthly on the Fifteenth. Annual Subscription, \$5.00, postpaid.

In giving change of address the old as well as the new address must be given.

Entered at the post office at Boston, Massachusetts, as second-class mail matter.

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS. U. S. A.

THE ECONOMY MANUFACTURING COMPANY, NEW HAVEN, CONN.,

asks the attention of all interested in elaborate decorative stone to the following list of buildings, where their concrete stone has been used within twelve months, or now under contract. In this list the small and inconspicuous buildings have been omitted.

<i>Description of Work:</i>	<i>Architects:</i>	<i>Description of Work:</i>	<i>Architects:</i>
CHRIST CHURCH, WEST HAVEN, CONN. This is a Gothic church, and our stone included all trim, as well as interior columns, elaborate window tracery, and tracery in cloister.	CRAM, GOODHUE & FERGUSON.	ONTARIO COUNTY COURT HOUSE, CANANDAIGUA, N. Y. About two hundred stone balustrades, columns, and bases.	J. FOSTER WARNER
ST. PHILIP'S CHURCH DURHAM, N. C. This is a small building, costing about \$25,000.00, but our stone was used for doors, jambs, and window tracery.	CRAM, GOODHUE & FERGUSON.	SANGER RESIDENCE, SANGERFIELD, N. Y. Very intricate ornamental balustrade and piers.	HOWELLS & STOKES.
TRINITY CHURCH, NEW HAVEN, CONN. This is twenty-four large columns and caps for nave and aisles.	CHARLES C. HAIGHT L. W. ROBINSON.	CHRIST CHURCH, BAY RIDGE, N. Y. Elaborate Gothic trim in columns and arches and window tracery.	CRAM, GOODHUE & FERGUSON.
CADET BARRACKS, WEST POINT, NEW YORK. This is an elaborate Gothic structure, including canopies and 103 foliated and grotesque bosses.	CRAM, GOODHUE & FERGUSON.	REGULATOR HOUSE, WEST POINT, N. Y. Small building, with simple detail.	CRAM, GOODHUE & FERGUSON.
BRIAR CLIFF MANOR, BRIAR CLIFF, N. Y. Sills and lintels only.	GUY KING.	CHURCH OF THE IMMACULATE CONCEPTION, TUCKAHOE, N. Y. Exterior and interior trim, with window tracery.	THOMAS J. DUFF.
ST. JAMES CHURCH, WOODSTOCK, VERMONT. All stone trim, including stone window tracery.	CRAM, GOODHUE & FERGUSON.	STATE OF CONNECTICUT, MODEL TRAINING SCHOOL, WILLIMANTIC, CONN. A portion of the trim, chiefly reinforced lintels.	DAVIS & BROOKS.
FIRST BAPTIST CHURCH, NEW BRITAIN, CONN. Includes doors, window arches, and trim, but wood was used for tracery.	CHARLES B. DUNHAM.	PROVIDENCE CITY HOSPITAL, PROVIDENCE, R. I. This is the trim for a group of eight buildings, where our stone was taken in place of marble, but only after elaborate and severe tests were made, of many makes of so-called artificial stone.	MARTIN & HALL.
CHRIST CHURCH PARISH HOUSE, BIDDEFORD, MAINE. All trim in Gothic.	MCLEAN & WRIGHT.	MEMORIAL TO HON. RUSSELL SAGE, CRAM, GOODHUE & FERGUSON. A massive church and manse, with elaborate Gothic detail in trim and tracery, including aisle and nave arches, in all over one thousand tons of our stone.	
ST. STEPHEN'S CHURCH, PORT WASHINGTON, N. Y. All stone trim, but without tracery; not yet put in.	RADCLIFFE & KELLY.	MOUNT PLEASANT BAPTIST CHURCH. A small amount of detail in place of terra cotta.	ARTHUR E. HILL.
ST. MARY'S CHURCH, NEW YORK CITY. Elaborate tracery and trim furnished in stone produced from red sandstone and cement.	T. E. BLAKE. CARRERE & HASTINGS.	GYMNASIUM, WEST POINT, N. Y. This is a massive building of granite, costing about four hundred thousand dollars; our stone is used for the trim, and decorative panels, in quantity about one thousand tons.	CRAM, GOODHUE & FERGUSON.
ST. JOHN'S CHURCH, HARTFORD, CONN. Very elaborate details in Gothic, with all trim and interior columns, arches, and window tracery.	CRAM, GOODHUE & FERGUSON.	RESIDENCE OF PIERREPONT B. FOSTER, Esq., NEW HAVEN, CONN. This building of bricks is of the Elizabethan period, our stone being used for the entrances; for trim, including window jamb and mullions.	HENRY KILLAM MURPHY. RICHARD HENRY DANA, JR.
COLLEGIATE BUILDING FOR HOLY GHOST FATHERS, CORNWELLS, PENN.	R. W. BOYLE.	STORE FRONT, 157 Orange St., FOR W. R. PITKIN, Esq., NEW HAVEN, CONN. An entire front in our stone and an excellent example of its architectural superiority over terra cotta.	ALLEN & WILLIAMS.
EPIPHANY MISSION, DORCHESTER, MASS. This building is in concrete blocks not furnished by us, but we supply elaborate doors, windows, and delicate tracery.	F. A. BOURNE.		
THIRD DISTRICT SCHOOL, BRISTOL, CONN. Elaborate entrances, sills, and lintels.	FOOTE & TOWNSEND. SPERRY & SELLERS.		

It should be borne in mind that there is no secret process about this material, and it can be made by anybody using the same material and with the same organization. It is respectfully submitted that the reputation of the architects, as well as the character of the structures, forms a conclusive argument as to its quality.



SILVER BUST, HOLDING RELICS OF ST.
THOMAS OF CANTERBURY, ERDINGTON
ABBAY

Christian Art

Volume Four

December, 1908

Number Three

THE CHURCH OF BROU

"What Church is this, from men aloof?
'Tis the Church of Brou."

MATTHEW ARNOLD

By Bellamy Storer

IT is a great chance for a work of art, a painting, a poem, or a church, to owe its creation to some event that in itself has human interest. Sympathy with the story, as well as the curiosity of mankind, quickens the attention of the critical admirer and attracts the crowd. The church of Brou owes its renown as much to the memory of its founder and to the pathos and humanity of its story, as to the artistic achievement that there delights the eyes of the student and artist.

The superficial tourist, the passionate and reverent pilgrim, the technically trained architect, colourist, and sculptor can here vie in their homage, each to excellence in his own art; and the poet in his tribute can speak for them all.

Every one may not remember the story of how the church came to be, even though told in the limpid and sympathetic verse of Matthew Arnold. While hunting, a certain Count of Bresse, a Prince of the House of Savoy, came near death, and in pious gratitude his wife vowed a monastery, with a church where monks should ever after offer up their prayers for the princely pair and their descendants. It was in 1480; Philippe and Marguerite of Bourbon were their names, and death came soon to both. Only three years

after, Marguerite already was a widow, and then died herself, leaving the plans of the monastery and church sketched out only, and not finished. In her will, however, she left her wishes for her son Philibert and his wife, another Marguerite, to carry out, with instructions as to the character of the tombs she intended to erect, and the position in the church that each was to take. This second Marguerite was of Austria, a Hapsburg, daughter of the Emperor Maximilian, and in this way aunt to the boy who was to be Charles V of Spain, Duke of Burgundy, Count of Flanders and the Low Countries, the mightiest sovereign of his century. Death was still busy with the line of Savoy, and by the early death of Philibert, Marguerite of Austria in her turn was left a widow and childless. She found solace for her loss and loneliness in grandly perpetuating the dying wishes of her mother in law, coupling with them the memory and name of her own dead Philibert. In 1507 Marguerite of Austria, in the name of her little nephew Charles V, became Regent of all the Low Countries. Nowhere in the world at that time were love of art, material luxury, and wealth so co-existent as in the Netherlands, and nowhere outside Rome were artistic development and success so richly rewarded. Flemish colourists,

Copyright, 1908, by Richard G. Badger. All rights reserved

Flemish architects, Flemish sculptors, were brought by the Regent to Burgundy and there found, almost in the heart of French art, an opportunity to show what was their ideal, spurred on by rivalry and with unlimited wealth ready to support their plans. From 1506 to 1533, when the church of Brou was finished, there were changes of architects and sculptors from time to time, Margaret of Austria, until her death in 1531, being always in search the world over of whom and what was most excellent; but no alteration in the general plan appears to have been made. Picked craftsmen of Belgium, Burgundy, Switzerland, Milan, were summoned to the work in stone, in wood-carving and in painting glass; and amid all the glories of their art, from the consecration of the church in 1531 down to the first French revolution, the monks of Saint Augustine offered prayers for the souls of Marguerite and Philippe, and of Marguerite and Philibert. The storm of the Terror drove out the monks, and the church became in turn a prison, an almshouse, and a cavalry barracks. The wonder is that anything was left to restore, when the churchmen were allowed to come back to France. But careful and respectful work, skilfully guided during long years, has put the church almost in the condition of four hundred years ago, freed from more or less barbarous improvements, which the seventeenth and eighteenth centuries had thrust into the symmetry of the original plan.

When one comes to seek for what has often been thought the most exquisite example of Flamboyant Gothic that time has left us, he finds it in a dusty suburb of one of the dustiest and least beautiful of even French provincial towns. The broad, straight highway through Bourg-en-Bresse, for ages the route from the heart of Savoy to the centre of Burgundy, passes directly in front of the church of Brou. The green aloofness of the old times is gone. No trees, no grass as England would give, nothing but bare gravel encircles the church; and all around only insignificant modern houses and flat market gardens

serve as a setting for this treasure of Gothic art which the breath of the Renaissance has just touched. Now, abandoned as a place of worship, the monks and religion alike banished, looked after only as a museum for which admission tickets are sold, its portals all too close to the whirl of dust and stench of automobiles, the surroundings of the church of Brou fit well together.

The front has often aroused criticism and as often found defenders. Like the whole exterior it is either "overloaded," or "richly and luxuriously decorated," as the taste of the observer may lead him to think and describe. The portal, as wide as the nave, broad and low in proportion, rises to an arch in trefoil (*trilobé*) instead of to a point, and it has no outer moulding either in gable or in pointed arch to modify the effect of lack of height. It is not the portal of Notre Dame or Amiens; it is Flemish and not French, and it must be admitted contrasts in perhaps too marked a way with the pairs of comparatively slender lancet windows which form the end of the side naves in the façade. The details are very fine in design and execution and there are many to whom such beauty of detail and richness of flowering decoration give pleasure equal to that afforded to others by greater balance of line and more conventional symmetry of form. The church, looked at from the front, is lower and broader than most of its rivals, and the façade, divided as it is, into three stories of no great proportional height, seems all the less lofty on that account. But here again the grace of detail which always controls the exuberant richness of ornament, can hardly be overpraised, and to the student of the history and evolution of architecture, and of the use and control of stone as an apparently plastic material, nothing I have seen can excel this work of Flemish and Burgundian art as an example of its time. Although it takes in the entire width of the central nave, the portal is a single one, with two richly carved oak doors, while the façade of the side naves, as I have said, is filled with pairs of lancet windows.

On entering, one finds that the sense of



THE NAVE



THE CHOIR STALLS

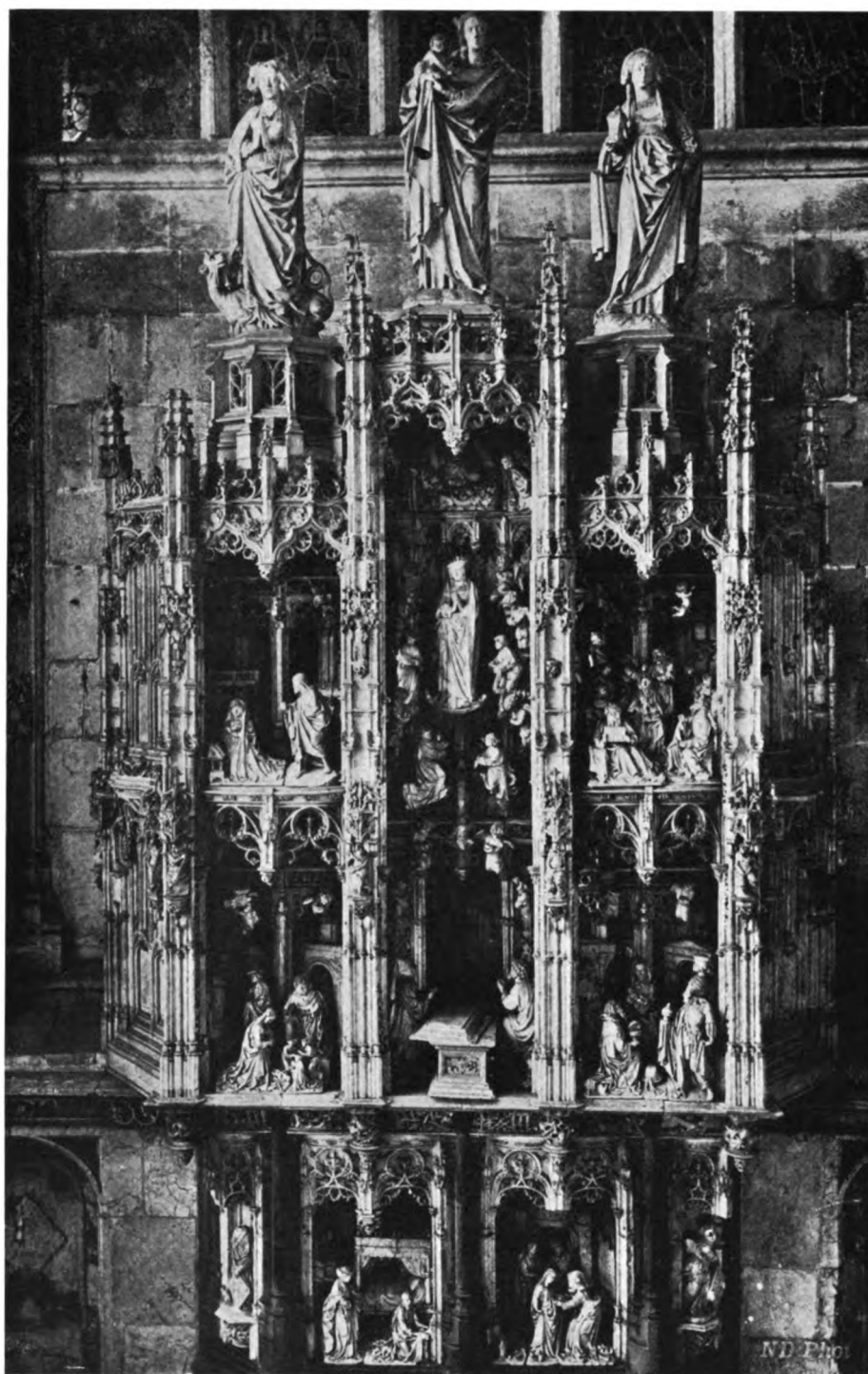
colour for a moment drowns all other sensations, so richly alive in colour harmony is the atmosphere. The stone is yellow, while the windows, gorgeous and unbroken, almost entirely find their dominant colours in reds, yellows, and very brilliant blue. When the sun strikes broadly through, the whole interior swims in colour, as rich and impressive in this church as in the mighty cathedrals of Bourges and Metz.

When one comes to observe anything but the colour, he finds (to translate a description quaintly given three centuries ago), "a church so beautiful, so fair, so bright, and so cheerful, of a Gothic style so delicate, so balanced, so ornamented, that everything attracts, everything delights, nothing shocks, nothing repels; so that seized as one is with admiration and glory, one applauds himself, one gives himself thanks for the trouble he has taken in coming to see it."

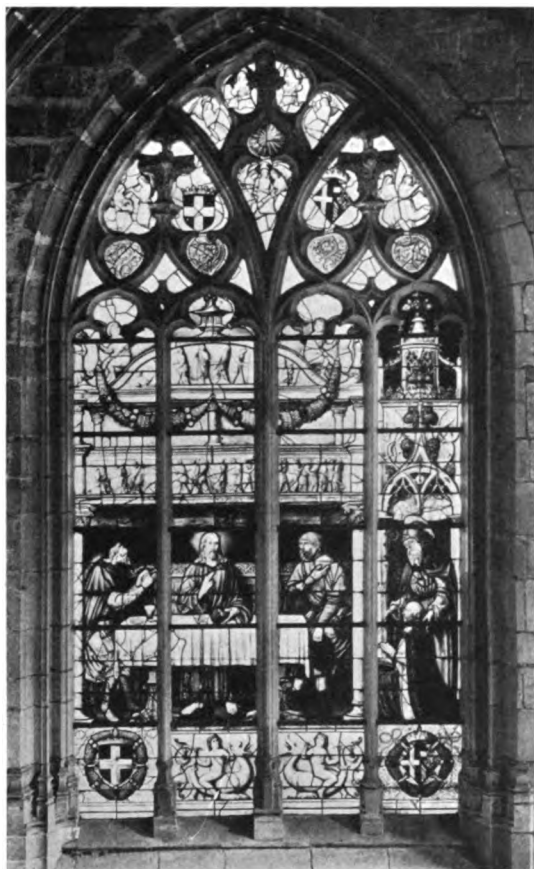
It is this very clarity, the visibleness of it all, which, while delighting the incomer, gives the basis of two criticisms sometimes

repeated, of the church of Brou. One criticism is constructive and technical,—that the church is not high enough for its breadth; the other is æsthetic and spiritual, and asserts that the church is worldly, and lacks the dim religious light of, let us say, Chartres and St. Ouen. Indeed, one accomplished visitor, in skilfully cutting phrase, has quite lately denounced the interior as giving the effort of being "modelled in celluloid." Epithets are not finalities when they betray not so much an estimation of the thing looked at as the condition of mind of the onlooker. Matthew Arnold got no such impression of insincerity and meretriciousness when he looked and saw the "dim pillars high." After all, in spiritual impressions, each heart finds what it carries with it.

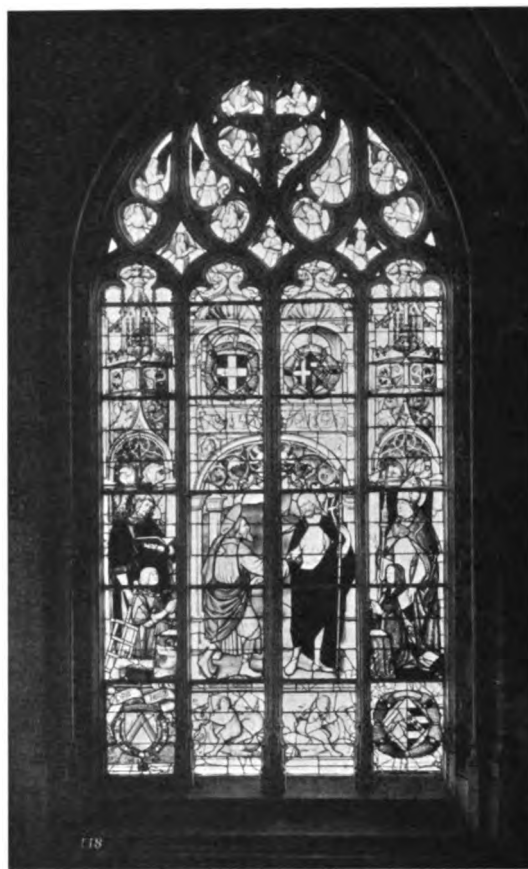
As to the other criticism, well, perhaps the church is too broad and too low. It gave me, on entering, much the same impression as does always the Cathedral of Strasbourg, and, in fact, the two buildings are remarkably alike in proportion of the



MARBLE ALTARPIECE IN THE CHAPEL OF
THE BLESSED VIRGIN



THE DISCIPLES AT EMMAUS

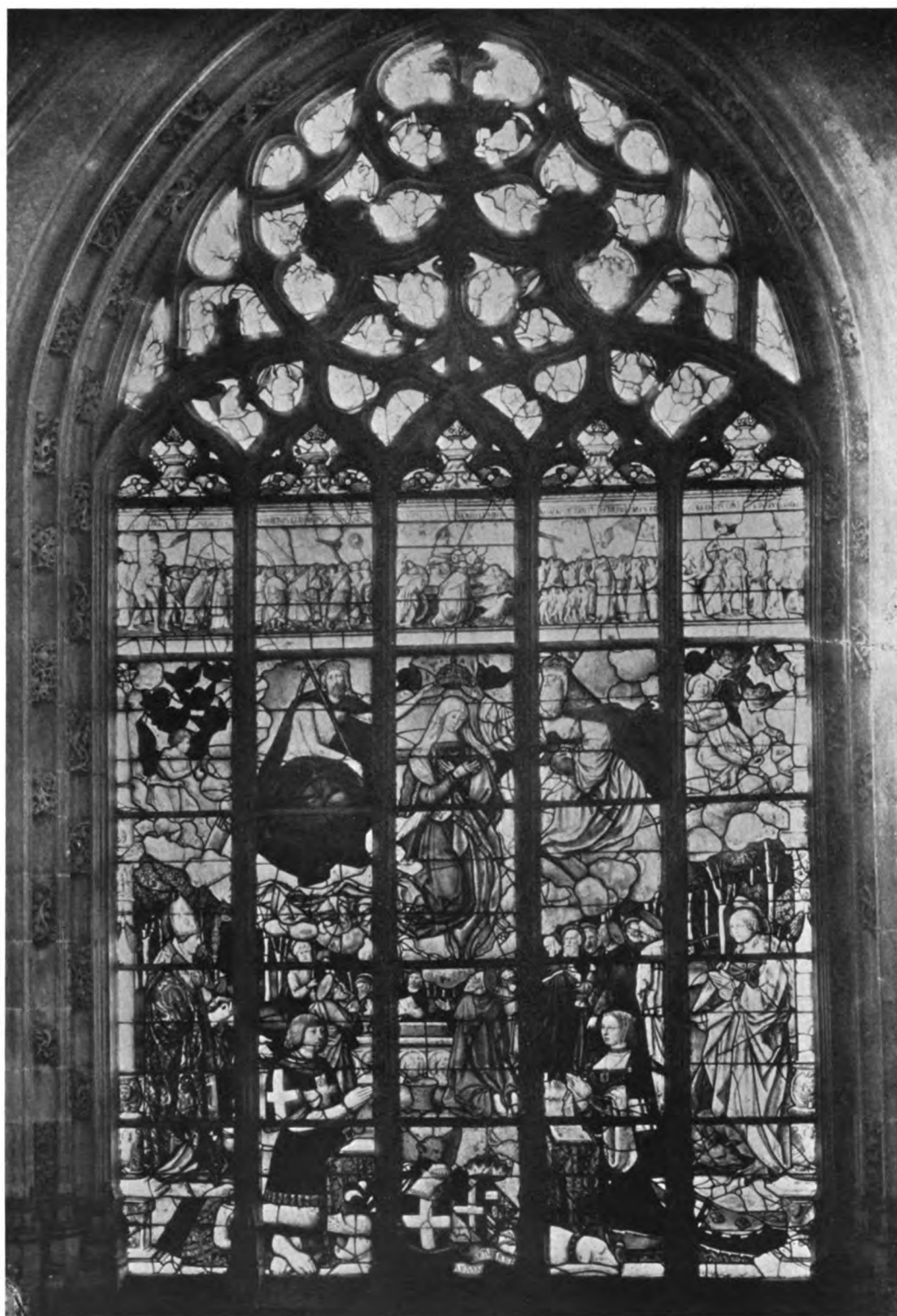


ST. THOMAS

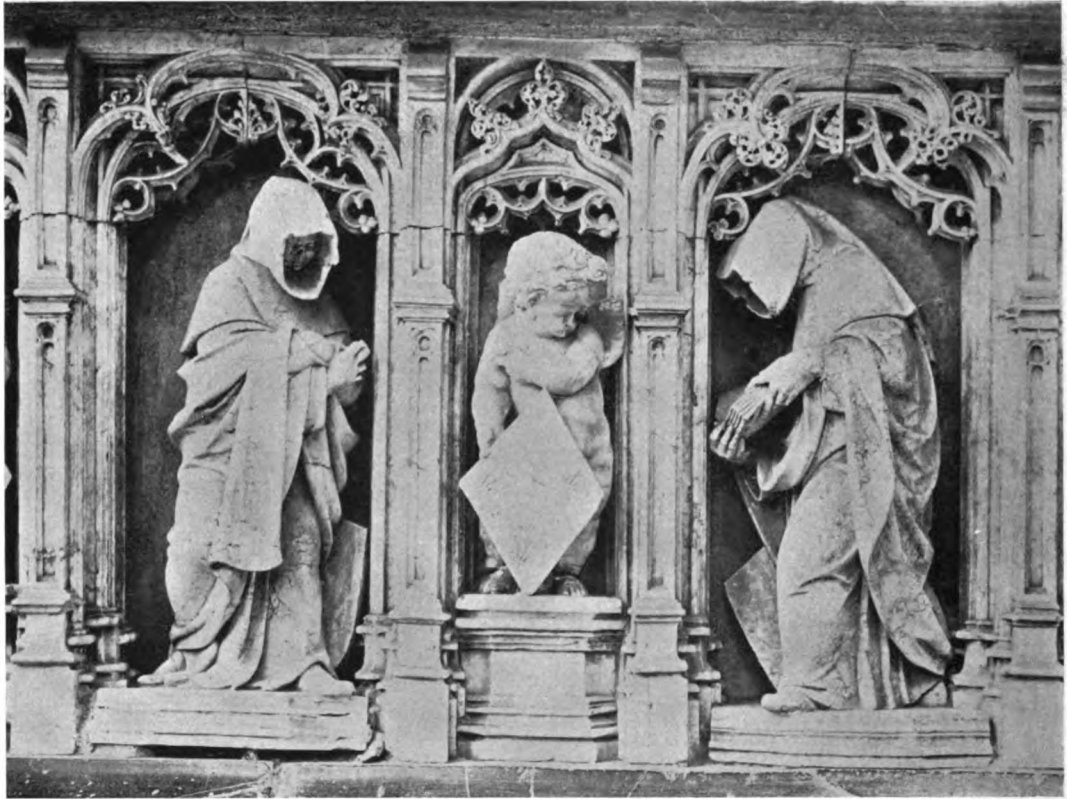
height to the total breadth of the central and side naves. In the church of Brou, the side naves again are lower in proportion to the central nave than in most churches, and are flooded with light, as the windows on the sides of the side naves are of unusual width. In fact, the whole side wall gives the effect of a line of windows, separated by buttresses rather than by wall space. This flood of light emphasises the actual lack of height of the church; there is no obscurity to give distance, and one cannot but feel the absence of the soaring effect that earlier Gothic nearly always gives by the greater height of pillars and roof, and the dimness caused by windows smaller and less numerous. To speak only of churches of somewhat near the size of Brou, the lack of this soaring effect will be strongly felt when one remembers the choir of the Franciscan church at Salzbourg, or the noble church of St. Maximin en Provence. For

instance, Brou is seventy feet high in the nave, only thirty-seven in the side naves, and is one hundred and twenty-one feet wide. St. Maximin in its nave is ninety-three feet high and seems to float, while Brou looks built; perfectly well built, but still built.

The side naves end at the short transept and are not carried on round the choir. Between the choir and the naves and transept rises the choir screen, perhaps the most exquisite of the dozen or so *jubés* in France that the hand of man has not destroyed entirely. As wide as the choir, this screen is deep enough to have a chapel with an altar, in the thickness of the wall, so to speak, on either side of the admirable oak door leading through into the choir. In fact, while this screen is twenty-one feet high, it is some nineteen feet deep through its clustering columns and archways between the outer and inner side. The ambulatory which in Brou takes the place



THE TRIUMPH OF THE VIRGIN



FIGURES FROM THE TOMB OF MARGARET OF BOURBON

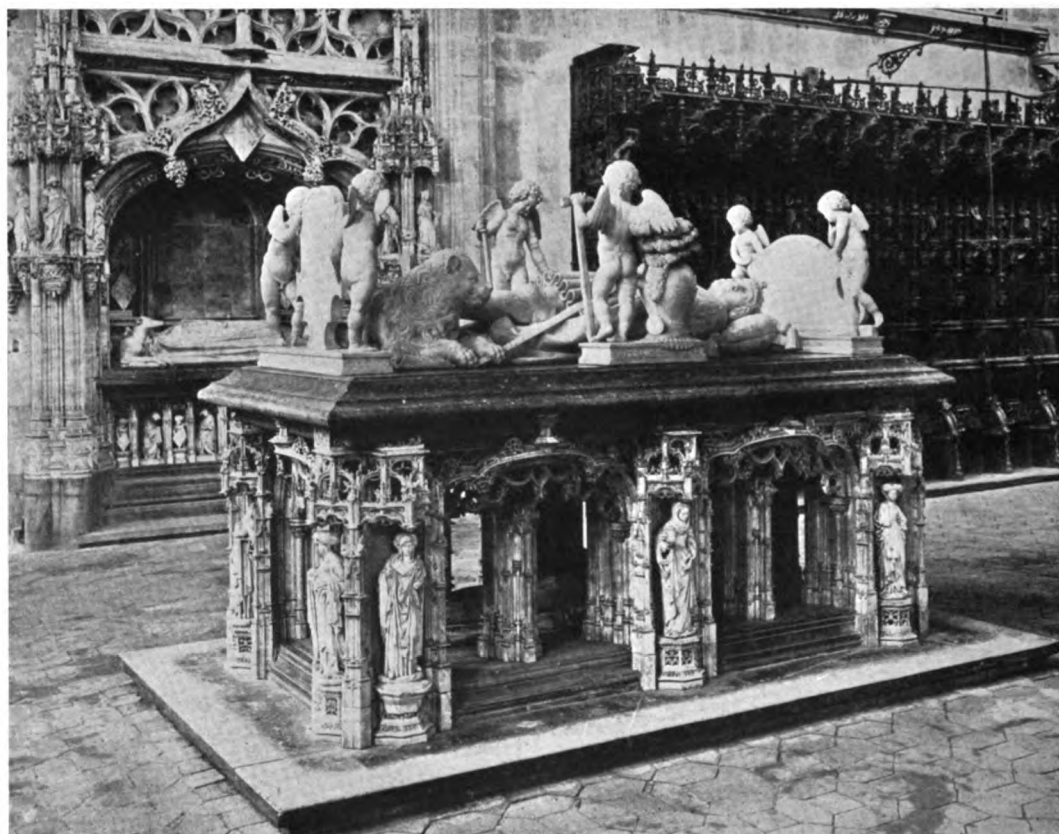
of the triforium of traditional Gothic art, leads over this screen, and one crosses on it as on a bridge, looking westward to the great rose window above the portal and eastward into the wonders of the choir.

This marvel of choir screens, while not torn down by the barbarous "improvement" which destroyed the like in most of France, was in the seventeenth century decorated and improved by pilasters and statues in the Baroque style, which remained to disfigure the design of the original screen as late as the early days of photography. Fortunately all this tawdry addition has been removed during the latter half of the nineteenth century, and the screen restored with reverent skill. The whole breadth and depth of it is a mass of ornament, of grace, symmetry, and originality of design, of lacework in stone, that no words can describe. On its inside, as all around the choir, on cornice and capital, on column and moulding, everywhere is seen the same wonderfully original decoration in stone, often

repeated and never monotonous. Exquisite lightness and delicacy, intricacy without confusion, balanced and harmonious effect without heavy-footed precision, adaptation of tracery and foliage work hallowed by centuries of artistic tradition blended with charmingly realistic original design, mark these "chiselled broderies rare." Most artfully the initial letters of the princely founders are wrought into this decoration, the P for Philippe and Philibert and the M of the Marguerites, with a most charming mixture of boldness and reserve. Sometimes alone, but oftener these letters stand together, enlaced with the knot of cord of wedlock artistically twined round them. Bunches of marguerites in marble blossom out amid the more classic *feuillages* with an indescribably naïve and graceful effect; as, for instance, where these flowers of the North are intertwined with the palm leaves of the South. The St. Andrew's cross of Burgundy is introduced with great effect and dignity. The instrument of steel called "briquet,"



TOMB OF MARGARET OF BOURBON



THE TOMB OF PHILIBERT THE FAIR

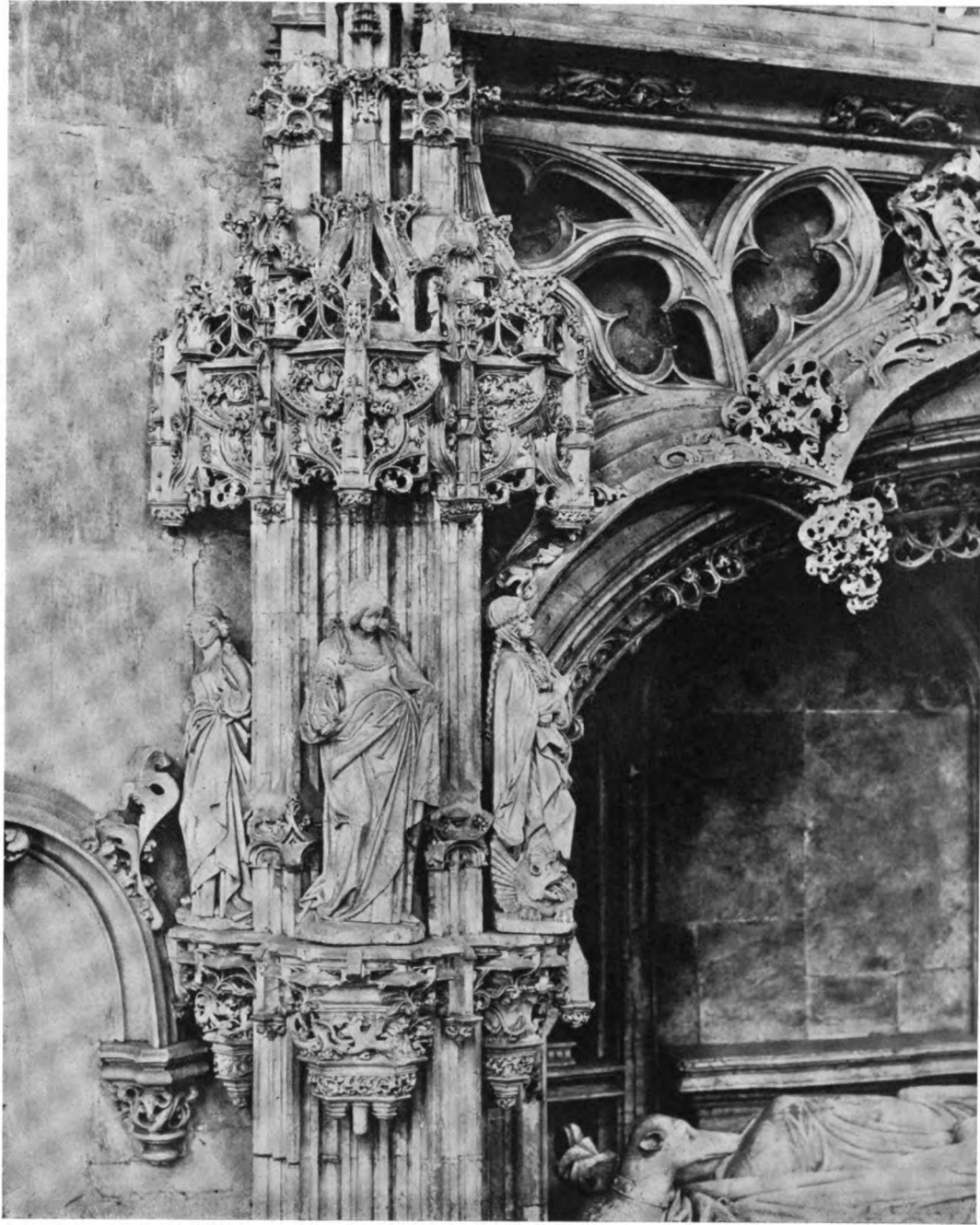
at that time used to strike sparks from the flint, was the personal escutcheon and device of Philippe of Bresse, and its shape, roughly like a capital B or a small Greek Omega, lends a marked originality to the decoration where it is used, whether alone or interlaced with the cross of Burgundy. Perfect examples of the effective use of all of these motives for decoration can be seen alongside of the famous statue of St. Mary Magdalen, to its left, just above the tomb of Marguerite of Austria.

The windows of the choir are what were to be expected from the best Flemish workers of the time, when the painted glass of Flanders was the finest in the world. The church archives show the names of the artists in Brussels and Antwerp who drew and coloured the designs and sent them on for approval, as well as the sums, for that time enormous, they were paid. It is impossible here to describe these windows in detail, but attention must be called to one of them, famous under the name of the

"Triumph of the Virgin." In the lower part are Philibert and Marguerite of Austria kneeling on either side the tomb of the Blessed Virgin. Around them are grouped the Apostles, above floats the holy Mother, between the Father and the Son, who together place the crown upon her head, while crowds of angels discoursing sweet music fill all the background. This window is a marvel of monochrome work of the early sixteenth century, and is one of the largest, most important *grisailles* in existence. The other windows rival in colour the western rose, but, with the famous stalls, demand more space even to mention than the present writing can afford.

In the choir are the tombs of those for and by whom the church was built.

The whole church was planned by Marguerite of Bourbon in the memory of Philippe, and he therefore has no special tomb. That of Marguerite de Bourbon is in the thickness of the wall of the choir



DETAIL OF THE TOMB OF MARGARET
OF BOURBON

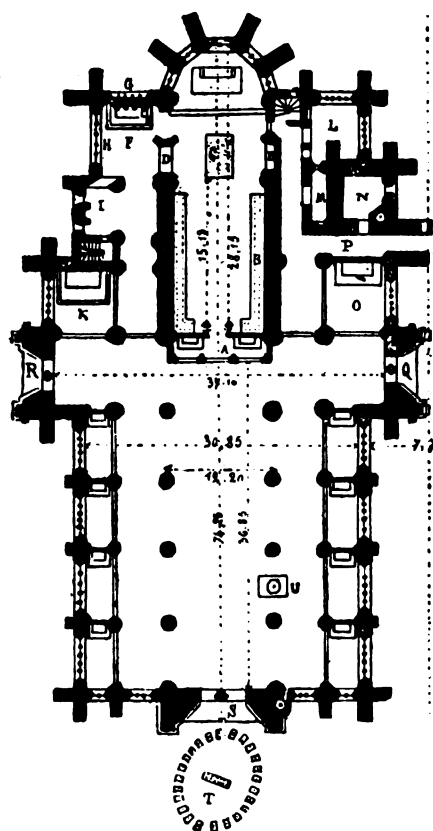
on the right as you enter. On a table of black marble lies the form of the Countess of Bresse in white marble, the head and face of which are marvels of expression, vigour, and artistic excellence. Around the arch over her head run lovely bunches of chiselled daisies, possibly the finest in workmanship of all the beauties of the place.

On the left as you enter the choir, opposite to Marguerite de Bourbon's tomb, stands that of Marguerite of Austria. It occupies the whole thickness of the choir wall, and opens equally into the choir and choir gallery. Like the famous tombs of the Valois at St. Denis, it is in two stories, the lower representing the tomb where lies the body of the princess wrapped in her shroud, while on the upper, as in a state bed, lies Marguerite, in her arch-ducal robes and crown. A greyhound lies at her feet. The figure is life size, of wonderful beauty of workmanship, and is taken as an authentic portrait of the date it bears, 1531, the year of her death.

Clear in the centre of the choir, midway between those of his mother and his wife,

stands the tomb of Philibert the Fair. He too, guarded above by angels, lies on his bed in his ducal armor, in full regalia, wearing the ducal crown, a lion at his feet. Below in the tomb he lies again in his shroud, in marble of a tint and shading that gives a wonderful look of a man who has just died. This is the finest of even all these wonderful portrait statues, lying there as the poet saw them, with the flash of gorgeous colours falling as it has fallen for centuries, on and round the three.

"So sleep, forever sleep, O marble pair!
And if ye wake, let it be then, when fair
On the carved western front a flood of light
Streams from the setting sun, and colours bright
Prophets, transfigured saints and martyrs brave
In that vast Western window of the nave.
And on the pavement round the tomb there glints
A checquer work of glowing sapphire tints,
And amethyst and ruby; then uncloset
Your eyelids on the stone where ye repose,
And from your brodered pillows lift your heads,
And rise upon your cold white marble beds
And looking down on the warm rosy tints
That chequer at your feet the illumined flints,
Say, 'What is this? We are in bliss,— forgiven,
Behold the pavement of the Courts of Heaven!'"



PLAN OF CHURCH

CHIPPING CAMPDEN AND ITS CRAFTSMANSHIP. II. THE WORK OF THE GUILD OF HANDICRAFT

By C. R. Ashbee

THERE would be so much to say under this head, and indeed so difficult would it be to compress a review of the work of twenty-one years into the brief space at my disposal, that I purpose here only to speak of such work as the Guild of Handicraft has had to do of an ecclesiastical nature, with a few words as to the general principles underlying its constitution. In the last article we dealt with the village that is its home, and pointed to some of the traditional crafts which have been practised in the village from time immemorial. To these crafts the coming of the guild, some one hundred and fifty men, women, and children, from London, six years ago, necessarily gave a great stimulus. New cottages were built, old ones repaired, the workshops (a derelict eighteenth century silk mill) put into order for the eight different crafts; sawmills and a lighting and heating plant laid down, and numberless other activities introduced. The eight shops of the guild centre mainly round building and its allied arts; there is a joiners' shop, a carvers' shop, a blacksmiths' shop, a metal workers' shop, in which all sorts of larger metal work, such as lighting and church furniture

are done; there is an enamelling furnace, a jewellers' shop, and a printing press. The last was the Essex House Press, originally the Kelmscott Press, upon which William Morris printed his Chaucer, and upon which we at Campden printed for His Majesty "The Prayer Book of King Edward VII," a book which has taken a no mean place in the world of typography. About the Essex House Press, however, I will not say more here than that it is being at present carried on at the Norman Chapel (Plate I) and referred to in the previous article. This old building the members of the Guild restored, doing practically all the work in it, and here Dr. Coomaraswamy is at present printing his "History of Indian Arts and Crafts," a book which every student of religious art and traditional craftsmanship will welcome. Plate 2 shows the interior of the building where the work is being carried on. A magnificent fourteenth century ceiling of moulded oak covers the library; the whole of this ceiling had to be reset in the guild shops. As an ecclesiastical building of very early date and turned to secular use in pre-Reformation days it is probably unique in England, and the careful and conscientious



I. OLD NORMAN CHAPEL



II. INTERIOR OF CHAPEL

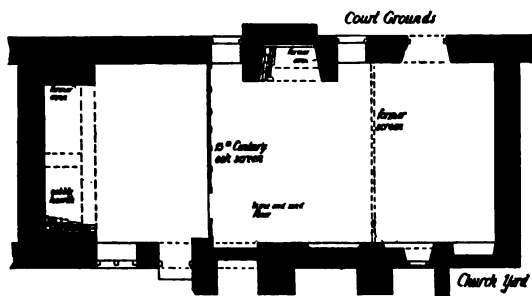


III. FOURTEENTH CENTURY GUILD HOUSE

work done upon it by the members of the guild for a period of nearly two years has, I venture to think, added to its beauty and interest. It is unnecessary to go into further detail as to the various portions of the building. There are few pieces of work so congenial to the modern English craftsman as an historical building upon which he can work in the spirit of past history and add his own labour and invention.

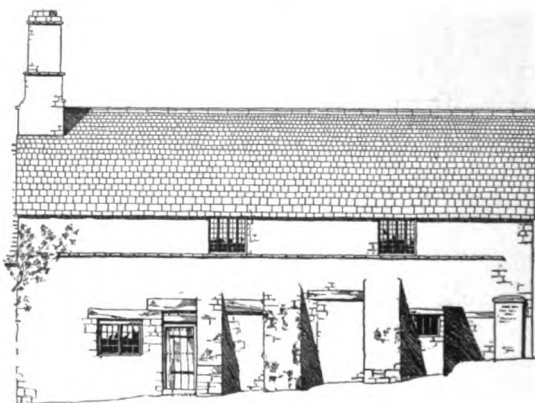
In the various branches of its ecclesiastical work the guild has had many other buildings to restore. In the church of Horndon-on-the-Hill, a beautiful little stone building with a famous timber tower on an Essex Hillside, it had to solve many interesting structural problems with much conservatism and patience, while in the work it did for the old clergy house, or poorhouse, at Holcombe Rogus, in Somerset, it had the handling of another building unique in England (Plate III).

This building deserves a special mention. Situated in a remote village and close by the village church, it was probably used



IV. PLAN OF GUILD HOUSE

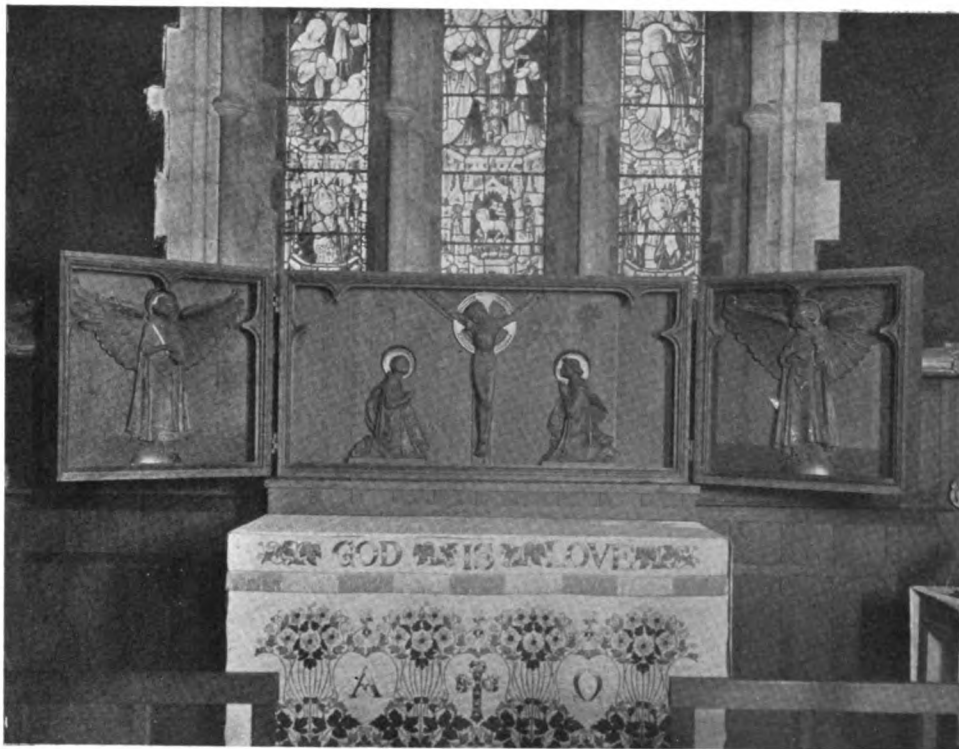
in the fourteenth century as a guild house or house for chantry priests. The plan (Plate IV) shows how it is divided on the ground floor into three sections; these were screened by massive oaken screens, each with a Gothic pointed entrance arch. Two of these large divisions or rooms have fireplaces and were doubtless used as living rooms, the whole of the building on the upper floor is one long gallery, with a fine open roof, and in the centre of this gallery is a fireplace. At one time there was an outside staircase, perhaps for access for the public, or for village functions, and the two four-light windows form a charming illumination to the street. (See Plate V.) A curious fate had come to this delightful building. Owing to a family feud as to its repair it had been deliberately broken down, the great timbers sawn in



V. SIDE VIEW OF GUILD HOUSE

half, and the building was in process of demolition when the "Society for the Protection of Ancient Buildings" was called in and the situation was saved. The Guild of Handicraft then had the re-erection of the work, and the guildsmen from Gloucestershire settled in the little Somerset village to see the work through, using local labour to help them when needed. The fourteenth century clergy house now has before it many hundreds of years of life.

Ecclesiastical work — even in England — often implies new work as well as the work of repair. The oaken ceiling is a new roof of moulded oak rafters with oaken boards and gilded quatrefoils at the intersections;



VI. CARVED AND GILDED REREDOS, SHOTTERMILL

it was made for the roof of Saintbury Church, in Gloucestershire. It is a simple and dignified piece of construction. The old plaster ceiling which followed roughly the rafters was left in position as an additional protection against the draught, and the new ceiling screwed on below it and through to the rafters.

In the reredos and pulpit of Shottermill, in Surrey, Plates VI and VII, we have two other examples of the guild's work, quite simple of their kind, plain gray oak enriched with gold and in the reredos a little red colour.

The work at the King's Sanatorium (Plate VIII) shows something very different in treatment. Here we have a union of inlaid woods upon the oak, with enrichment of carving and an aureole of hammered metal. The design, which is by Mr. C. Holden, is original and characteristic, and it is ably supported by the vigorous carving of Mr. Alec Miller, the chief modeller and carver of the guild. The little kneeling angels are particularly pleasing (Plate IX).



VII. ALTAR, SHOTTERMILL



VIII. ALTAR, THE KING'S SANATORIUM



IX. DETAIL OF PLATE VIII

Mr. Miller's work has already left its mark in many English churches. In the organ case, screens, and reredos, where he has worked and is still working for me in the church of Calne, in Wiltshire, some of his best work is to be seen. The rich gilding of the epiphany subject under the arch of the side chapel is very effective (Plate XIII), and the figure groups (Plate XI) are worthy a close examination; they have in them both a Flemish certainty and humour and an Italian graciousness. The organ case as a whole I cannot give, as it is not yet complete, but the detail of the gilded grill work and some of the angels are shown in Plates XVI and XXV. These grills screen the pipes and let out the sound.

In his statue of St. Benedict for an English abbey (Plate X) Mr. Miller was



X. ST. BENEDICT



XI. FIGURE GROUPS FROM SIDE CHAPEL, CALNE

equally happy, and the interest of this figure was enhanced by its being treated in the English fourteenth century traditional manner, simple colour with gold on a gesso ground, the colouring "proper." Unfortunately the abbot declined to receive the statue at the hands of the donor, on the curious ground that it was undevotional, and when pressed to define this he explained that it was because the "eyebrows and fingernails" had not been painted in. It appeared that the abbot's taste had been vitiated by modern Tyrolese gimcrack carving, and he did not understand the fine traditional work of old Catholic England in the lines of which the guild had sought to follow. Mr. Miller's statue was accordingly taken back, and it still awaits some intelligent Benedictine to come along and give it a home.

Two other statues of his which the guild has erected at Ulverstone Church are shown in Plates XVII and XVIII. There is plenty of character in the figure of the infant Christ in the latter.

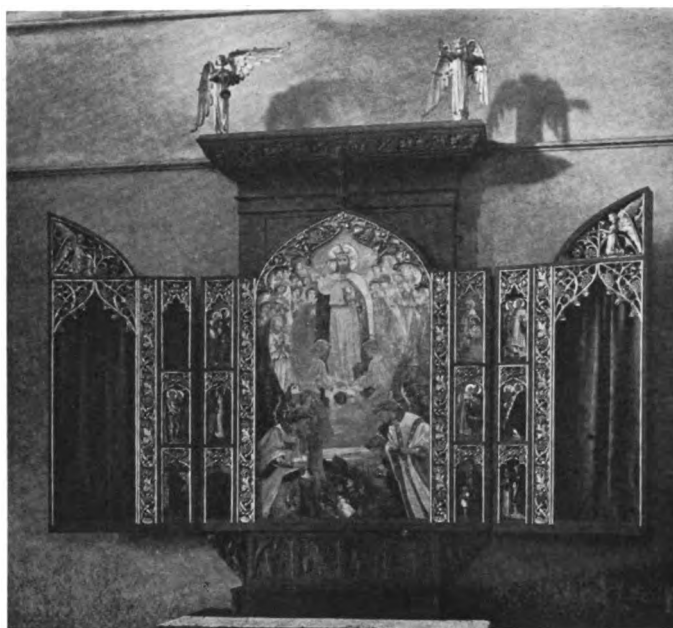
Much interesting work is often done in screens, and the design by Mr. Alfrey, which the guild carvers did for Abingdon



XII. SIDE CHAPEL, CALNE

Church (Plate XII), in Oxfordshire, again show a different handling. It is good for architects to have intelligent and sympathetic craftsmen who have studied the crafts in many ramifications, to work for them. Abingdon Church is a case in point, so also is the reredos of Walthamstow Church, where

the same men worked with me (Plate XX). This piece is still incomplete and is intended to have seven gilded angels at the top. The little fellow blowing the trumpet has settled on the wrong point, his real place is a story lower, where his one outspread wing will fill the blank spandril at the side of the arch. Some day when somebody comes with an angelic purse the five other little winged creatures



XIII. REREDOS, WALTHAMSTOW

may come into their places. I had a difficult team to drive at Walthamstow, for a number of amateur ladies, some exceedingly skilful, had to paint the panels of this reredos. The colour scheme, therefore, had to be worked out beforehand on the principle of the mediæval counter-change, and

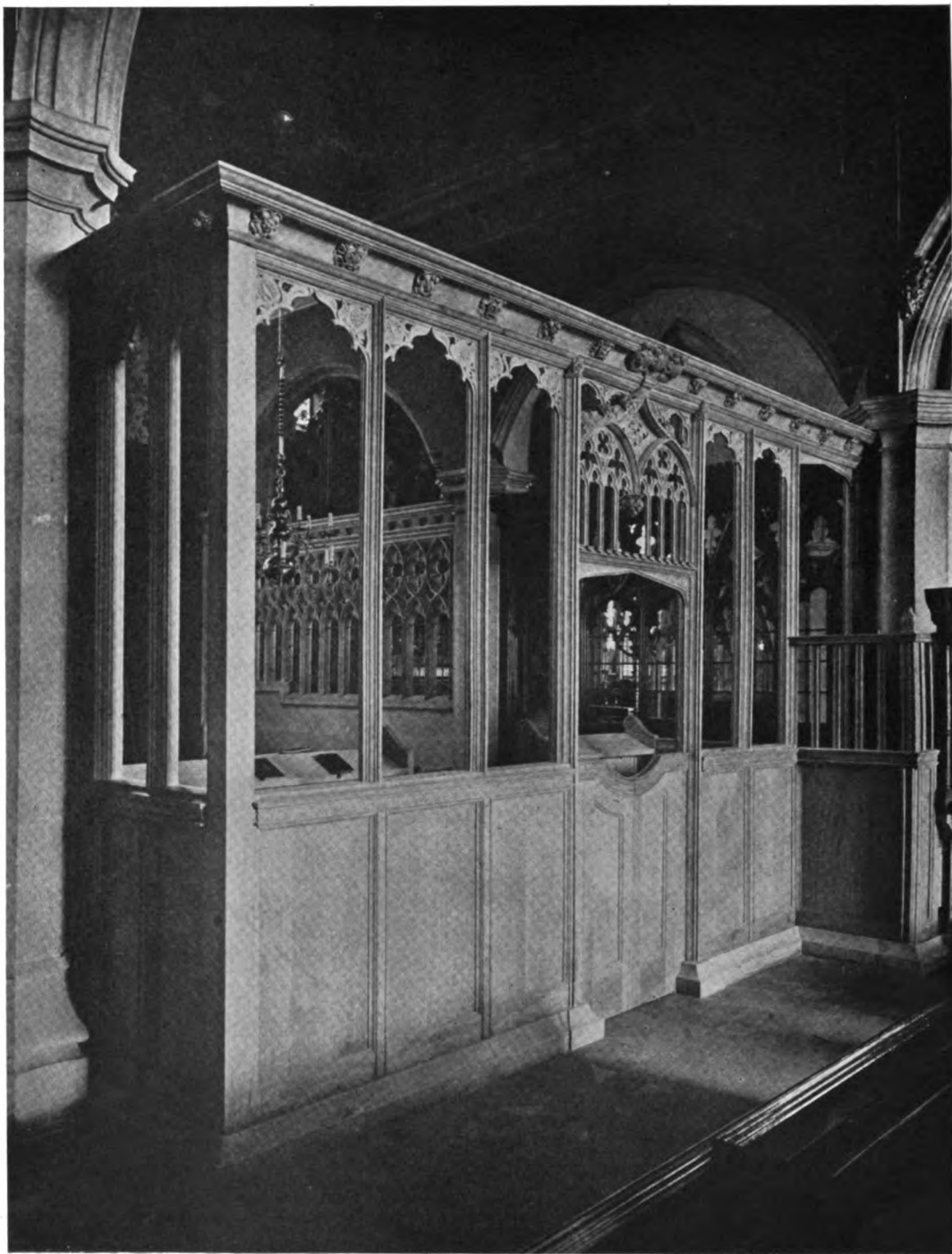
each artist given her specific panel. It will be seen that in their relative values of form they were mostly successful. These composite pieces of craftsmanship are always the most difficult of all to handle.

I have dealt somewhat at length upon the larger structural and architectural work of the Guild of Handicraft. Some space must yet be given to the metal workers. The guild has among its members some



XV. LECTERN IN WROUGHT IRON AND ENAMELS

XIV. ST. GEORGE
ULVERSTONEXVI. DETAIL OF ORGAN CASE
CALNE



XVII. SCREEN, ABINGDON CHURCH



XVIII. BRASS ALTAR CROSS

of the ablest craftsmen in England. The craft of two of these, Thornton and Downer, the blacksmiths, is shown in the iron lectern set with enamels and white pigskin (Plate XV). Upon its swinging top lies a copy of the king's prayerbook. Other work of theirs in screens, fittings, lights, may be seen in different English churches. I cannot here go into it. It is and has always been one of

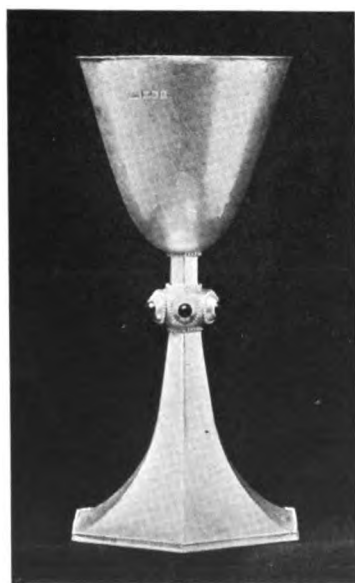
XIX. VIRGIN AND CHILD
ULVERSTONE

the principles of the guild that the crafts should work together as one, and so it comes that the different metal shops the shops in which the brazing and silversmithing is done under Bailly and Hart, dovetail in with the work of the blacksmith. I give here some examples of this work. Plates XVIII and XX show two altar crosses, one of brass, and the other of silver, for a church in Yorkshire, while No. XXIII is an im-



XX. SILVER ALTAR CROSS

portant piece of work from a design of mine for the high altar of the Cathedral of Lichfield; upon this large piece of silver work, which stands some four feet high, all the metal shops worked together, Mr. Horwood, the jeweller of the guild, setting the stones and Mr. Mark, the enameller, painting the angels'



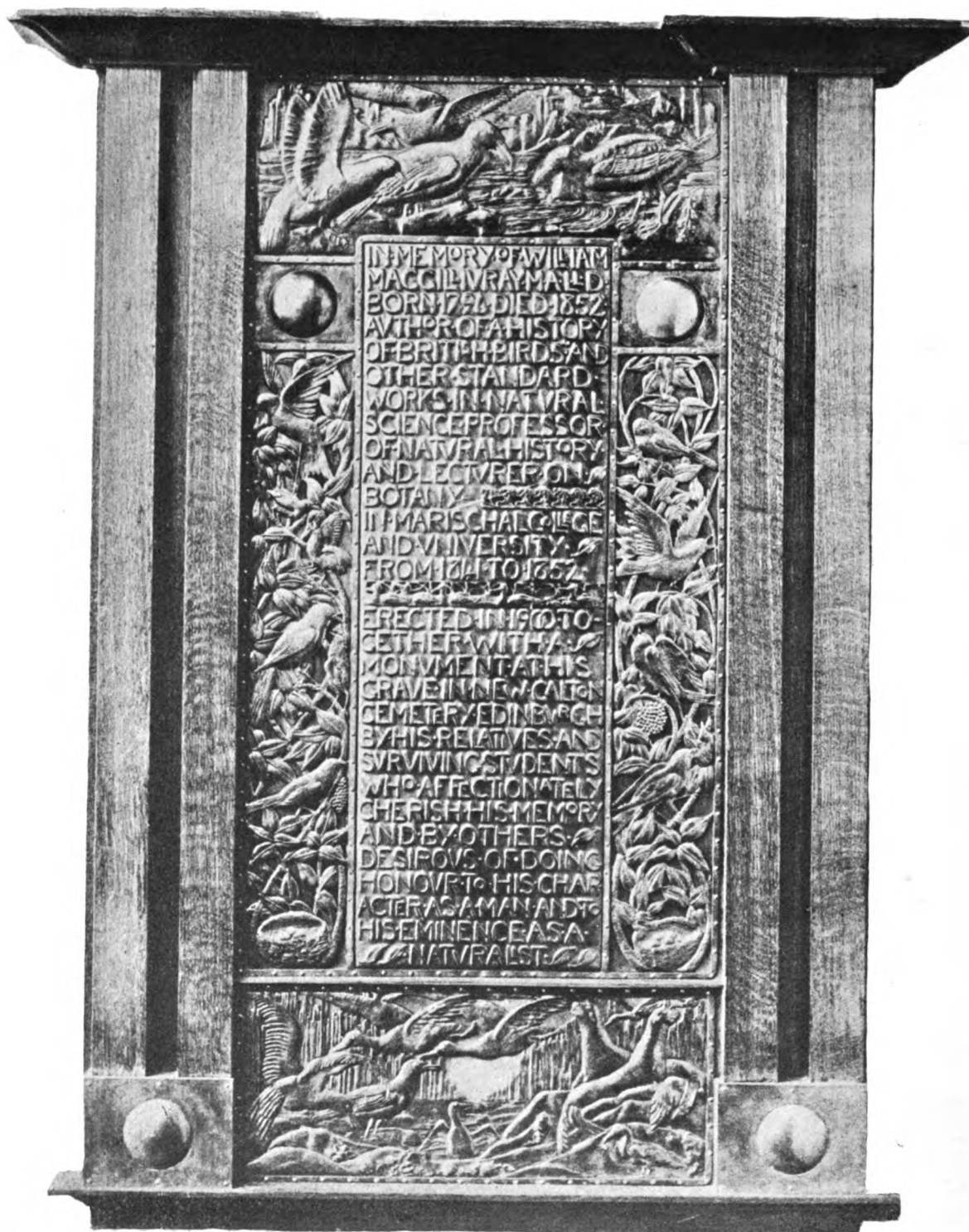
XXII. SILVER CHALICE



XXI. SILVER CHALICE



XXIII. ALTAR CROSS FOR LICHFIELD
CATHEDRAL



XXIV. MEMORIAL TABLET TO
DR. MCGILLIVRAY

wings in Champlévé of various colours. The whole work was parti-gilt, of simpler silver work. I show in Plates XXI and XXII some chalices; numberless shapes could be shown of these, and they afford much delight to the designer, especially when he is allowed to introduce coloured enamels and gems. The picture on page 116 (Plate XXIV) shows a form of work which the members of the guild are often called upon to do — the memorial tablet. This piece was of interest because it was to the memory of the famous Scotch naturalist, Dr. McGillivray, and the chaser had to cut and emboss into the memorial all the birds and beasts which the scientist had taken under his special protection, and which he had written of and studied. I spent many interesting hours at the British Museum going through the old naturalist's drawings, and selecting what would serve best in honour to his memory. It is curious in what unforeseen ways a man's work may survive him, and here indeed is an illustration of how the decorative arts and the crafts help fulfil a finer human service.

A word in conclusion may not be amiss as to how the workshops of the Guild of Handicraft are worked. They have had a fairly long history now, nearly a quarter of a century, and have seen many vicissitudes. In that time several generations of craftsmen have grown up in them, certain fixed principles and ideals formed. For the first ten years the guild was an unlimited private business in which all the members shared risks equally with myself as founder, then a joint stock company was formed with outside and inside capital, and for some years all went well. The move into the country, however, which was an excellent

thing for the workers, turned out badly for the stockholders, and a year ago another change was made by which the co-operative principles was still retained and the various members of the guild ran their different shops privately, renting them in common from a body of trustees. In addition to this in order to insure the economic status of the craftsmen there has by the foresight and enlightenment of an American gentleman been added to the freehold of the workshop an estate which it is proposed to break up into small holdings, the object of which is to make it possible for the craftsman — the man who works in the finer sorts of work and off the ordinary industrial lines — to have another string to his bow, or as I would hope to see it, an economic subsistence, even as he had in the middle ages, independent of his mere work in craftsmanship. Those who are interested in pursuing the subject further, and in learning what has been done and what can be done in this direction are referred to a little book of mine, "Craftsmanship in Competitive Industry," which was recently issued in Campden by the Essex House Press. This book was partly influential in shaping the Guild of Handicraft into the new direction

it is taking in modern English industry.

The crafts in their stand against machinery have to take up a definite position of their own, a position distinct and apart. They can never go back to the place they held in the ecclesiastical order of the middle ages, but they have in our own day a sociological objective as well as an aim merely æsthetic. It is by a proper understanding of the former that the things we artists seek to express will in these days continue to live.



XXV. DETAIL OF
ORGAN CASE, CALNE

CANTERBURY CATHEDRAL

By Adelaide Curtiss

GOthic architecture is the natural product of the Romanesque. The Lombard cathedrals of Pisa and Lucca, Ely and Durham in England, and above all, in Germany, Speyer, Worms, Mainz, and Hildesheim cathedrals, with the marvellous Bernward column, were necessary before Chartres, Amiens, Rouen, and Le Mans, Freiberg, Salisbury, and York could appear. In the massive, yet richly ornamented Romanesque pillars, in the crude yet multitudinous sculptured figures, wherever, indeed, in the heavy Romanesque architecture strength could flower into beauty, there was the inspiration of the bolder, more fearless Gothic. Power and beauty the Romanesque architecture had, but the ability to express itself was lacking, its inventiveness was crushed. The tyranny, ignorance, and cruelty of the dark ages could not fail to make its impress upon architecture. From all the great Gothic cathedrals of Europe, gargoyles,—hideous stone figures half bird, half beast, or mocking fiend,—looked down in malevolence. They represented stern realities, the reminders of an age scarcely yet finished, and to the Gothic builder the powers of evil that these grim shapes personified seemed of comparatively recent memory; they threatened him from a not far-distant past.

Not every lover of architecture is also a lover of that one of its types that we call the Gothic. So great an authority as James Fergusson admits that when he became so infatuated with the architecture of India and the East, with all that they represent, he partly lost his early admiration for the Gothic. A more recent writer in a thoughtful review of the history of architecture intentionally omits reference to the Gothic; for, he explains that he considers it an outside development. He traces in a logical way the growth of

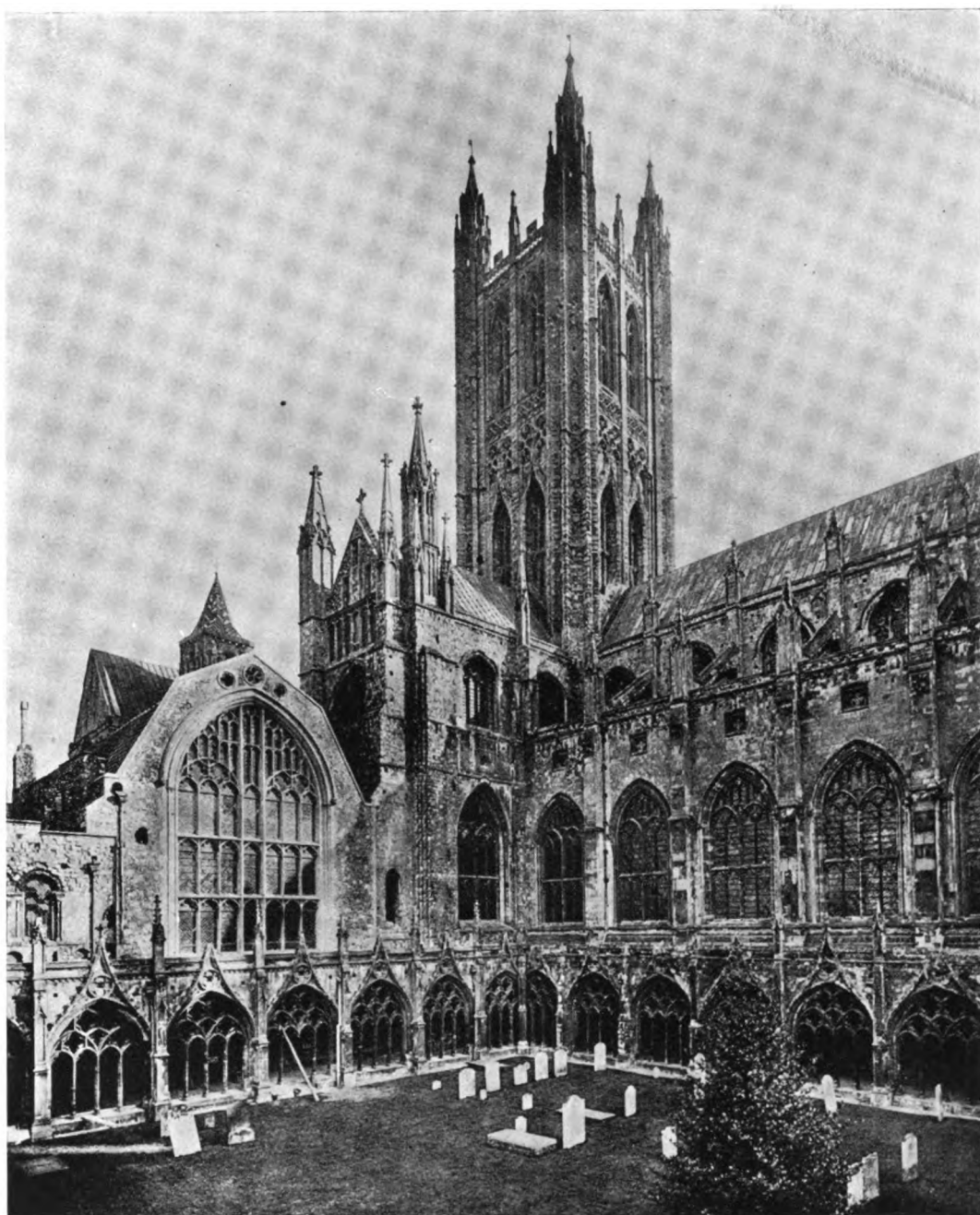
European architecture through Egyptian, then through Greek, and so on through Roman, Early Christian, Romanesque, and finally through the Renaissance architecture. But the Gothic, he insists, had no place here. But to myself, as of course to many, early Gothic architecture has its chief value because it represents,—it is the living symbol,—of the purest spirituality.

In this age of commercialism and materialistic thought the human mind *needs*, and knows not how much it needs, the idealism, the lofty aspirations, the holy desires that the Gothic cathedral typifies. Chartres, Rheims, and Notre Dame in France, Wells, Winchester, and Canterbury in England, Cologne and Strasburg in Germany, Burgos and Leon in Spain, are priceless; their value is inestimable, for they represent the growth and some of the highest aspirations of the soul.

What is Gothic architecture, what are its characteristics and essentials? Here we cannot do better than to quote from Ruskin's "Stones of Venice," a part of that masterly chapter on "The Nature of the Gothic." He says: "I believe, then, that the characteristics or moral elements of Gothic are the following, placed in the order of their importance:

- | | |
|------------------|------------------|
| 1. Savageness | 4. Grotesqueness |
| 2. Changefulness | 5. Rigidity |
| 3. Naturalism | 6. Redundance |

These characters are here expressed as belonging to the building; as belonging to the builder, they would be expressed thus: 1. Savageness, or rudeness; 2. Love of change. 3. Love of nature. 4. Disturbed imagination. 5. Obstinacy. 6. Generosity. And I repeat, that the withdrawal of any one, or any two, will not at once destroy the Gothic character of a building, but the removal of a majority of them will." Then Ruskin proceeds to



CLOISTERS AND BELL HARRY TOWER
CANTERBURY CATHEDRAL

elaborate his ideas in regard to these six elements. In speaking of the second element, changefulness, he says very beautifully: "A picture or a poem is often little more than a feeble utterance of man's admiration of something out of himself; but architecture approaches more to a creation of his own, born of his necessities, and expressive of his nature. It is also, in some sort, the work of the whole race, while the picture or statue are the work of one only, in most cases more highly gifted than his fellows. And therefore we may expect that the first two elements of good architecture should be expressive of some great truths commonly belonging to the whole race, and necessary to be understood or felt by them in all their work that they do under the sun. And observe what they are: the confession of imperfection and the confession of desire of change. The building of the bird and the bee need not express anything like this. It is perfect and unchanging. But, just because we are something better than birds or bees, our building must confess that we have not reached the perfection we can imagine, and cannot rest in the condition we have attained. If we pretend to have reached either perfection or satisfaction, we have degraded ourselves and our work. God's work only may express that; but ours may never have that sentence written upon it,—'And behold, it was very good.' And, observe again, it is not merely as it renders the edifice a book of various knowledge, or a mine of precious thought, that variety is essential to its nobleness. The vital principle is not the love of knowledge, but the love of change. It is that strange *disquietude* of the Gothic spirit that is its greatness; that restlessness of the dreaming mind, that wanders hither and thither among the niches, and flickers feverishly around the pinnacles, and frets and fades in labyrinthine knots and shadows along wall and roof, and yet is not satisfied, nor shall be satisfied. The Greek could stay in his triglyph furrow and be at peace; but the work of the Gothic heart is fretwork still, and it can neither rest in nor from its labour, but must pass on, sleeplessly, until

its love of change shall be pacified forever in the change that must come alike on them that wake and them that sleep." And then he says in regard to the Gothic in England: "And now I wish that the reader would imagine himself for a little time in a quiet English cathedral town, and walk with me to the west front of its cathedral and there stand for a time, looking up at its deep-pointed porches and the dark places between their pillars where there were statues once, and where the fragments, here and there, of a stately figure are still left, which has in it the likeness of a king, perhaps, indeed, a king on earth, perhaps a saintly king long ago in heaven; and so higher and higher up to the great mouldering wall of rugged sculpture and confused arcades, shattered and gray and grisly, with heads of dragons and mocking fiends, worn by the rain and swirling winds into yet unseemlier shape, and coloured on their stony scales by the deep russet-orange lichen, melancholy gold; and so, higher still, to the bleak towers, so far above that the eye loses itself among the bosses of their traceries, though they are rude and strong, and only sees like a drift of eddying black points, now closing, now scattering, and now settling suddenly into invisible places among the bosses and flowers the crowd of restless birds that fill the whole square with that strange clangor of theirs, so harsh and yet so soothing, like the cries of birds on a solitary coast between the cliffs and sea.

"Think for a little while of that scene, and the meaning of all its small formalisms mixed with its serene sublimity. Estimate its secluded, continuous, drowsy felicities, and its evidence of the sense and steady performance of such kind of duties as can be regulated by the cathedral clock; and weigh the influence of those dark towers on all who have passed through the lonely square at their feet for centuries, and on all who have seen them rising far away over the wooded plain, or catching on their square masses the last rays of the sunset, when the city at their feet was indicated only by the mist at the bend of the river."



THE CATHEDRAL. FROM THE SOUTHWEST

Yet not England, but France, is the home of the highest type of Gothic architecture. England has produced some grand and nobly dignified cathedrals, but they lack the grace and harmony of the French structures of the same time. The beautiful west façades of Exeter, Wells, Lichfield, and Lincoln, with their many statues and elaborate carvings, are by far the most interesting parts of these cathedrals; but these façades are, architecturally speaking, mere screens. One writer says that "the generally smaller scale of English work led to greater refinement and attention to detail in carving," and another says: "Comparisons in art are invidious. The cathedrals of England are as truly the glory of that country as those of France are of its continental rival and hereditary foe, but no one can fail to recognize the superior architectural glory of those of France, or ignore the fact that Gothic architecture originated in the Ile de France, where it underwent its utmost logical development, and from whence it was disseminated throughout

Europe. But the two groups of churches should not be compared. The development of the art of each was characteristic and distinct; and each corresponded best to the needs of the people among whom it was produced, and where it clearly illustrated its own conditions and limitations. The Gothic cathedral, wherever it was built, thoroughly reflected the life of its time and the character of its makers. It is this which makes it great, which gives it its art, which makes it speak to us in this nineteenth century with the powerful voice of the deeply religious and artistic life of the middle ages, as plainly and as distinctly as it spoke in the thirteenth."

Canterbury Cathedral holds a high place in Christendom, not only for its architectural but mainly for its ecclesiastical history. The study of architecture might seem a dull and unprofitable one were it not for the light thrown upon it by history. The architecture of a certain age is doubly interesting if through history we can know the thought and life of the builders of that

architecture. And such a noble type of building as the Gothic must necessarily represent much that was noble in the times that produced it.

One who has, unfortunately, never read Hallam or Gibbon will still realise the glamour and charm connected with the middle ages. Great crusades were then attempted, heroic deeds of chivalry performed, and mystic and religious devotion was then at its height. And behind all this was the power and influence of the Church.

Whatever one's personal religious opinions may be, no one can fail to regard the Roman Church as an object of veneration. While the nations of Europe came into being and advanced in power, the Church advanced with them. In its temporal as well as its spiritual progress the history of the Church is inextricably woven with that of Europe. Indeed, there was often a clash between pope and king, as illustrated in the history of Canterbury itself. But we do not revere the Church for its crafty and often treacherous and cruel policy; but, instead, for its services to the human race in the earlier centuries of Christianity. Amid the wild storms of the dark ages its light shone forth as a beacon. Outside the Church, confusion, lawlessness, and tyranny appeared to reign supreme. The light of civilisation seemed almost quenched. During these awful times, the soul of man had died within him but for the support and stay that the Church afforded. What wonder, then, that as the nations of Europe began to emerge from this thick darkness, they gave the best that they had either of wealth or personal service to build and beautify these structures that enshrined Christianity?

How the means were forthcoming to build these gloriously beautiful monuments of architecture we scarcely know to this day, but we know that the minds of all classes were stirred by deep religious enthusiasm. Monk and layman, high born as well as low, toiled together or gave of their means to bring about the magnificent result. And the result of such deep spiritual devotion combined with an only half-realised awakening of civil and ecclesias-

tical liberty — the result we repeat, was the Gothic cathedral.

In spite of all that has been written on the subject, we know comparatively little in regard to the mediæval architect, but we can say truly of him as Emerson said of that later great builder:

"The hand that carved these deeds in stone
Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew;—
The conscious stone to beauty grew."

Canterbury, as we have said, occupies a proud place in the civil and ecclesiastical history of England. Here Christianity was introduced; and to-day the highest office that the Established Church can bestow is that of Archbishop of Canterbury.

The kingdom of Kent, in which the city stood, was one of the earliest settled districts of Britain. Freeman says of it: "To the united English nation the Angle had given his name, the Saxon had given his royal dynasty; the Jute, the least considerable in the extent of his territorial possessions, had been, according to all tradition, the first to lead the way to a permanent settlement; and he had undoubtedly been honoured by supplying the ecclesiastical centre from which Christianity was spread over the land. If Wessex boasted of the royal capital of Winchester, Kent boasted no less proudly of the spiritual metropolis of Canterbury."

The town itself has many memorials connected with its early history and with the pilgrimages to the shrine of Thomas à Becket, but none of these have a greater interest than that attached to the ancient Church of St. Martin. This building until recently was supposed to be the oldest church edifice in England. There is no doubt, however, that here, as the venerable Bede relates, "in the east of the city," Queen Bertha, the wife of Ethelbert, who was ruling king of Kent when Augustine landed with his missionaries, had her chapel and worshipped here with her chaplain, Luidhard.

But the great cathedral almost unconsciously attracts our eyes. Erasmus said



BAPTISTERY, CANTERBURY CATHEDRAL

of it, "It rears its crest with so great majesty to the sky, that it inspires a feeling of awe even in those who look at it from afar." Here is Dean Stanley's description of it: "Let any one sit on the hill of the little church of St. Martin, and look on the view which is there spread before his eyes. Immediately below are the towers of the great abbey of St. Augustine, where Christian learning and civilisation first struck root in the Anglo-Saxon race; and within which, now, after a lapse of many centuries, a new institution has arisen, intended to carry far and wide to countries of which Gregory and Augustine never heard, the blessings which they gave to us. Carry your view on — and there rises high above all the magnificent pile of our cathedral, equal in splendour and state to any, the noblest temple or church, that Augustine could have seen in ancient Rome, rising on the very ground which derives its consecration from him. And still more than the grandeur of the outward building that rose from the little church of Augustine, and the little palace of Ethelbert, have been the institutions of all kinds, of which these were the earliest cradle. From the first English Christian city — from Kent, the first English Christian kingdom — has, by degrees, arisen the whole constitution of Church and State in England which now binds together the whole British Empire. And from the Christianity here established in England has flowed, by direct consequence, first, the Christianity of Germany — then after a long interval, of North America, and lastly, we may trust in time, of all India and all Australasia. The view from St. Martin's Church is, indeed, one of the most inspiring that can be found in the world; there is none to which I would more willingly take any one who doubted whether a small beginning could lead to a great and lasting good — none which carries us more vividly back into the past, or more hopefully forward to the future."

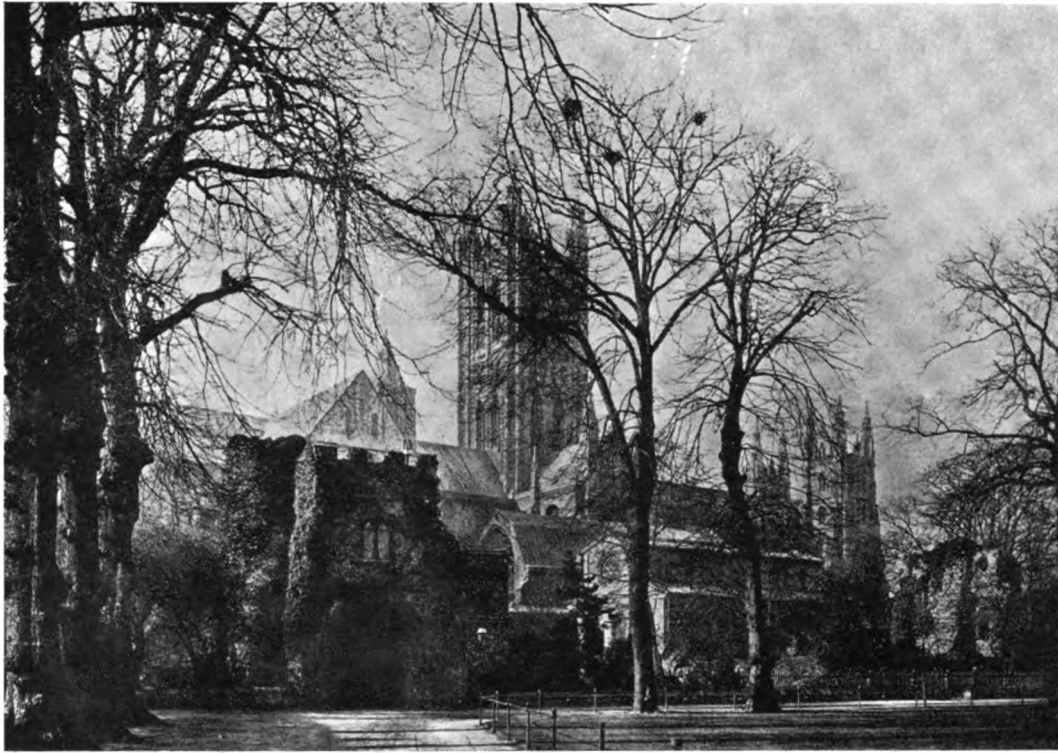
Canterbury Cathedral to-day presents indeed a scene of the greatest majesty, a noble Gothic structure surrounded by the ruins of the earlier Norman buildings.

Here on the north, where all the monastic buildings were grouped, are the picturesque ruined arches of the monks' infirmary, the cloisters, "baptistery," and other buildings. We shall notice these more particularly later on. The cathedral proper as it stands to-day was erected 1070-1089 by Archbishop Lanfranc, and the choir and eastern portion of the church were built in 1184. It was rebuilt at the close of the fourteenth century by Prior Chillenden, and completed in 1495 by the addition of the great central tower.

But the greatest possible interest attaches itself to its early history. No one can think of Canterbury Cathedral without recalling the two greatest events in that history; first, its connection with St. Augustine and the introduction of Christianity, and later, with Thomas à Becket and the Canterbury pilgrimages.

The venerable Bede tells us, in his invaluable Ecclesiastical History of England, that, "when Augustine, the first Archbishop of Canterbury, assumed the Episcopal throne in that royal city, he recovered therein, by the king's assistance, a church which, as he was told, had been constructed by the original labour of Roman believers. This church he consecrated in the name of the Saviour, our God and Lord Jesus Christ, and there he established an habitation for himself and all his successors." King Ethelbert, soon converted to Christianity by Augustine, gave to him and his fellow missionaries a large stretch of country, and this British or Roman church to which the venerable Bede refers. A small part of the ruin of Augustine's monastery still stands.

From the time of St. Augustine, the Metropolitan church steadily advanced in prestige. What a long roll of famous names it has! Only the most well-known would include St. Augustine, St. Dunstan, Aelfheah, or St. Alphege, treacherously murdered by the Danes after the sack of the cathedral in 1011; Lanfranc, Anselm, Thomas à Becket, Stephen Langton, of "Magna Charta" fame, John Morton, Thomas Cranmer, William Laud, and John Tillotson.



THE CATHEDRAL. FROM THE NORTHEAST

The strife between Church and State as represented in the quarrel between Thomas à Becket and Henry II is a feud of long standing. Both France and England to-day are still struggling with the problem, and what the outcome will be no one can predict with certainty.

As for Thomas à Becket, whether he really was in the right or not, he was soon considered a martyr and became a most popular saint. Pilgrimages were made to his shrine by every class of society, and even kings were proud to thus honour him. They came from all England and even from the continent, thus often doing penance for great sins. No history or chronicle, however exact, could furnish a more lively picture of all this than Chaucer's masterpiece. By his inimitable irony he makes us understand the life and thought of the times, and shows us very vividly the lack of seriousness and the half-repressed jollity, as well as the evident sincerity and tender pathos, of his pilgrims. "All the great classes of English humanity are thus represented, and opportunity is given for the display of the harmonies and the

jealousies which now united, now divided, the interests of different orders and different vocations in the commonwealth." He who is a lover of the "Father of English Poetry" (and who is not?) will have a still greater regard for his genius after he has visited the scene of "Canterbury Tales." "Our very word 'canter,'" an authority tells us, "is an allusion to the easy pace at which these pilgrimages were performed."

"And specially, from every shires ende
Of Engelond, to Canterbury they wende,
The holy blisful martir for to seke,
That hem hath holpen, whan that they were seke."

Here in the cathedral, although the destructive hands of Henry VIII and his followers — and later those of the Puritans — have caused many of the memorials of this saint to be destroyed, there is still remaining much that is connected with his history. The northwest transept was the scene of his martyrdom, and Trinity Chapel, in the apse of the cathedral, was the place of his shrine. "The centre of the chapel looks curiously blank, being left so by the thoroughness with which all trace

of Becket's shrine was removed by the reforming zeal and insatiable rapacity of Henry VIII and his minions. The effect of the bare stone pavement presents an impressive contrast to the vanished glories of the shrine blazing with gold and jewels, as we read of it. The exact place on which it stood is plainly shown by the marks worn in the stones by the knees of generations of pilgrims as they knelt before it; while the prior, with his white wand, pointed out the choicest of its treasures. To the west, between the altar screen — the unhappy effect of which is painfully conspicuous from this point — and the site of the shrine, there is some very interesting mosaic pavement, containing the signs of the zodiac, and emblems of virtue and vice, an example of the *Opus Alexandrinum*, which appears in the floors of most of the Roman basilicas. A similar piece of mosaic work may be seen round the shrine of Edward the Confessor at Westminster."

In this same chapel are three of the ancient windows, the few with portions of others in different parts of the cathedral which escaped the zeal of the Puritans. These three windows all depict various miracles which the martyr was reputed to have performed. Before the time of the Puritans much of the old glass in other parts of the cathedral was destroyed; for "his Grace (Henry VIII) straitly chargeth and commandeth, that henceforth the said Thomas Becket shall not be esteemed, named, reputed, nor called a saint, but Bishop Becket; and that his images and pictures throughout the whole realm shall be put down and avoided out of all churches and chapels, and other places; and that from henceforth the days used to be festivals in his name shall not be observed, nor the service, office, antiphonies, collects and prayers in his name read, but rased and put out of all books."

The three other objects of greatest interest among so many are the so-called chair of St. Augustine, and the tombs of Edward the Black Prince, and Henry IV. The chair is not so ancient as it purports to be, and was probably carved in the twelfth

or thirteenth century. It is still used to-day by the Archbishop of Canterbury. The author of "English Cathedrals" tells us that this chair, according to tradition, was used in the coronation of the heathen Kentish kings, and that it was presented to St. Augustine by King Ethelbert.

The tombs of Edward, the Black Prince, and of Henry IV are both also in Trinity Chapel. That of the hero of Crécy and Poitiers is very impressive. His recumbent effigy is that of a warrior in full armour, spurred and helmeted. The head rests upon a helmet, and the hands are clasped in the attitude of prayer. Above his tomb is a canopy on which a representation of the Trinity is painted. The effect of it all, as we said, is most impressive, although most of the gilding and bright colours have disappeared. Above the tomb on a cross-beam are suspended his brazen gauntlets, his helmet, and wooden shield with its leather covering, together with his velvet coat, emblazoned with the arms of France and England, and the empty sheath. Directly opposite the Black Prince's tomb is that of Henry IV with his queen, Joan of Navarre. The canopy is very beautiful, with representations of the king and queen. Here and there throughout the cathedral are monuments and tombs of noted prelates and famous men. Everything speaks of history.

Architecture, as well as all the other arts, can never flourish in a nation until that nation has won for itself a certain stability and individuality. When it is able to hold its own among the surrounding nations, when its government and laws are fixed, that nation then and not till then has leisure to cultivate the arts. In its earliest periods of confusion and disorder no architecture worthy of the name can be produced. Compare the magnificent Renaissance chateaux of Touraine, such as Blois, Chenonceaux, and Azay-le-Rideau, or the Tudor mansions of England with the fortified castles of France and England built during the middle ages, and what a difference: The last-named structures were built, not for beauty, but from the stern necessities of the case. They were merely



THE NAVE, CANTERBURY CATHEDRAL

great fortifications suited to an age of almost constant and cruel warfare.

And so the architecture of the Romanesque cathedrals partook of this warlike character. Such a cathedral as Worms, for instance, is a striking example of this. But, as the various nations of Europe strengthened themselves and came to have each a true national being, architecture, as well as the other arts, grew apace. When Germany, because of its superior civilisation and power, led the world during the eleventh and twelfth centuries, its Romanesque architecture was the noblest; and when France, in the next century following, assumed the leadership, the Gothic architecture of that country was the most beautiful and imposing of all the nations of Europe. After the Norman Conquest, England, from being merely an inconspicuous island, took its place among the great nations of Europe, and so its architecture from his time on takes on a far grander and more impressive character than it had before.

Canterbury Cathedral seems to express all these ideas more fully than the other English cathedrals. Standing to-day within the hallowed edifice, looking up at the massive Norman pillars alternating with the heavy piers, bathed in the light that shines through its richly coloured windows, surrounded on every side by memorials of the whole history of England, how can we fail to be deeply impressed?

"Dull must he be of soul who could pass by
A sight so touching in its majesty."

Dull of perception, indeed, must that person be who cannot catch in this ancient building, some vivifying glimpse at least into the inner history of England and realise more fully not only its intellectual advance out of barbarism, but, we trust, also its spiritual progress. Christianity did not abolish war; the pages of history are deeply stained with blood; but what a nameless horror this world would have been without its civilising influence!

In Winchester Cathedral to-day there stands an old baptismal font. It is supposed to have been erected about 1080

A.D. It is of very simple construction, massive and rude, yet with a very evident attempt toward elegance. There is no ornamentation upon it, except a broad band of carving which runs entirely around the upper part of the font. This carving represents scenes in the life of the good St. Nicholas, that very popular saint who was so far famed for his gifts of dowries to the three poor maidens. The figures carved here are so almost ludicrously and yet touchingly primitive, they are so grotesque, that one stands in astonishment before them.

Winchester was the capital city of Saxon England, and a favourite city of residence of the first kings of the Norman period. In its cathedral both Saxon and Danish kings had lavished gifts of gold, silver, and jewels; and this font, in one of England's then greatest cities, illustrates the best workmanship of the period in which it was produced. One writer says very briefly of it that "it is a curious example of eleventh century art"; and it is curious indeed. The thoughtful student of Freeman's Norman "Conquest" realises the comparative barbarity and the intellectual torpor of the eleventh century, but one needs to examine closely such a relic of the past as this in order to comprehend it fully.

And so here, in like manner, in Canterbury what has come down to us from the same period of time repays careful study. "What is Canterbury Cathedral itself but a pale exhalation from the mould of the ever-cloistered, the deeply reforested past?" Some of the most interesting of these memorials here are connected with the monastic buildings which, as we said, were placed on the north side of the cathedral.

Prior Lanfranc, who occupies such a conspicuous position in the cathedral's history, built a massive wall around the cathedral and its other buildings; and some of the remains of this wall, a part of which is still standing, are supposed to date from his time.

We ought to interrupt our narrative here in order to say a few words about this first Norman Archbishop of Canterbury. As



THE CHOIR

Freeman says, without doubt the two greatest events in the history of England, because of their far-reaching influences, are the introduction of Christianity and the Norman Conquest. We have spoken in regard to the first of these great matters, as connected with Canterbury; and now let us say a few words as to the part the cathedral played in the second. The two first Norman archbishops, Lanfranc and Anselm, were two of the most intellectual men of their day. St. Anselm is best known for his difficulty with Henry I in regard especially to investiture. The struggle was never carried to such an extreme as the later one between Henry II and Thomas à Becket, but it was its forerunner. Anselm died at Canterbury, and his remains were removed to the tower that bears his name. This tower and chapel are on the south side of the cathedral, near Trinity Chapel. The notched and interlaced decorations of these original Romanesque pillars and mouldings are very famous.

Lanfranc, however, was a particularly able man, one of the very highest ability. Here, at Canterbury, he not only rebuilt the cathedral, but unfortunately even pulled down the remains of the former building (in which procedure he was followed by other bishops in other parts of England). He caused the removal of the Saxon bishops and put Normans in their places; caused the rival ecclesiastical centre of York, instituted by Pope Gregory, to be dethroned,—thus making Canterbury the spiritual head of England; and, in general, carried forward all this “with much zeal and not a little high-handed procedure.” “He is buried in the nave of Canterbury Cathedral, but the exact spot is not known.”

As for the other buildings, the ruins of the monks' infirmary, a whole row of picturesque pillars and arches remain; and they are of the greatest interest. The Lavatory Tower or “Baptistery,” as it is inaccurately called, is near the entrance to the infirmary, and was built in the latter

half of the twelfth century; but the upper part of this tower, as well as the beautiful cloisters, are largely the work of Prior Chillenden in the fourteenth century.

The Aula Nova, which was built in the twelfth century, is supplanted by a modern building; but the fine staircase is fortunately preserved, and is a "perfect example of Norman style, and quite unrivalled in England; it ranks among the chief glories of Canterbury."

The ancient library of books and manuscripts which has come down to us is of especial value. "The most interesting document in the collection of charters and other papers connected with the foundation is the charter of Edred, probably written by Dunstan; this room also contains an ancient picture of Queen Edgiva painted on wood, with an inscription below enlarging on the beauties of her character and her munificence towards the monastery." Canterbury Cathedral, too, has the honour of aiding in one of the early translations of the Bible. Aelfric, who was archbishop (994-1005), is known for his *Heptateuch*, a translation into the vernacular of the first seven books of the Old Testament.

Beneath the cathedral itself is the ancient crypt, which has a peculiar fascination for the student of history and the antiquarian, as well as to the ordinary tourist, because it is the oldest portion of the cathedral. Canon Venables says of it: "The original Saxon cathedral of Canterbury had a crypt beneath the eastern apse, containing the so-called body of St. Dunstan, and other relics, 'fabricated' according to Eadmer, 'in the likeness of the confessor of St. Peter at Rome.' But the crypt in general was 'a foreign fashion,' derived as has been said from Rome, 'which failed to take root in England, and indeed elsewhere,' barely outlasted the Romanesque period." Of the crypts beneath our Norman cathedrals

that under the choir of Canterbury is by far the largest and most elaborate in its arrangements. It is, in fact, a subterranean church of vast size and considerable altitude." Then the author speaks in regard to the appropriation by Queen Elizabeth of a part of the crypt for the use of the French Huguenot refugees, who settled at Canterbury at the time of Edward VI. He also mentions the placing of the body of Thomas à Becket here the day after the saint's martyrdom, where it lay until his translation, July 7, 1220, to Trinity Chapel.

"The cathedrals of Winchester, Worcester, and Gloucester," Canon Venables goes on to say, "have crypts of slightly earlier date (they may all be placed between 1080 and 1100), but of similar character, though less elaborate."

Everywhere in Canterbury Cathedral the careful observer will find here a curious carving, there an interesting monument, which had escaped his first glance. It is an epitome of English architecture as well as history, for in the building the various changes and additions to the structure have extended over such a long space of time.

Let us leave the cathedral not overwhelmed by its solemn grandeur and majesty, but more deeply impressed by the truths for which it stands. Creed and dogma may change, but this ancient structure has withstood the tempests of time and will continue so to do, we hope, for centuries yet to come. Whatever the future may have in store for the Christian Church, let us hope that the lessons that this cathedral teaches will not fail of their impression. We do well to cherish so carefully these records of the Church's history in the past; but "if our earthly house of this tabernacle be dissolved, we have a building of God, a house not made with hands, eternal in the heavens."

ON CERTAIN CARVINGS IN WOOD BY I. KIRCHMAYER

By R. Clipston Sturgis

ONE is often led to wonder what were the exact conditions under which the architectural sculpture of the middle ages was produced; for if the carver himself — whether a worker in wood or in stone — were left entirely free to fill certain spaces in the traceried panels of a wood screen, or to set in a certain stone niche a figure, the wonder is that he should have had so perfect a sense of the relation between his work and that of the architect. To-day the architect will find men as skilled with the chisel or the tool as any mediæval craftsman and yet can rarely trust any one of them to work entirely freely. We have to-day sculptors and painters who will rank with the best men of the past, and yet among them very few who have done great work in decorative painting, or in sculpture which is accessory to architecture. Often among the craftsmen, the men who work chiefly under the guidance of others, the architect will find those who can grasp the relation of the arts, but among sculptors of great artistic power and ability it is difficult to find men who are able adequately to understand the correlation and interdependence of the two. This ought not to be so, and is probably as much the fault of the architect as of the sculptor, but the fact, I think, remains. A sense of proportion and a clear perception of the sculpture as a part of a beautiful whole are necessary for good design and good execution.

In the more important mediæval work these qualities were the predominant ones, and mere manual dexterity or brilliance of technique were entirely subordinated to harmony of composition in the whole. When to this harmony is added a most poetic understanding of the significance of the work, it is no wonder that one feels at

times discouraged in one's efforts to equal these productions under modern conditions.

However, it was possible in the past, under whatever circumstances these works of art were then produced, it is quite certain that we cannot reproduce the conditions of that time; and it is therefore extremely interesting to follow the work of a man like Mr. Kirchmayer and see to what extent he has been successful in producing work that is really good under modern conditions, and to inquire somewhat closely into what these conditions are.

Mr. Kirchmayer came to this country from Oberammergau, in Germany, some twenty-seven years ago. He had received his initial training there and knew how to handle his tools and his material-wood. Working here, first for Messrs. Irving & Casson, and later for William F. Ross, he had opportunities to work on his own initiative from his own designs, and also to work from the designs and under the advice or criticism of architects; and in his twenty odd years of work in this country he has produced a very large amount of interesting carving.

In working for architects he has met the usual experience of craftsmen, he has occasionally found sympathetic help and valuable advice, he has also necessarily encountered incompetent criticism and ignorant lack of appreciation. One sees in his work a steady advance under the stimulus of the former, and one imagines that he must have acquired self-control in accepting with patience the latter. He has also come into close touch with some of the clergy for whose churches he was working, and has received from them encouragement and helpful suggestion in what may be called spiritual perception.



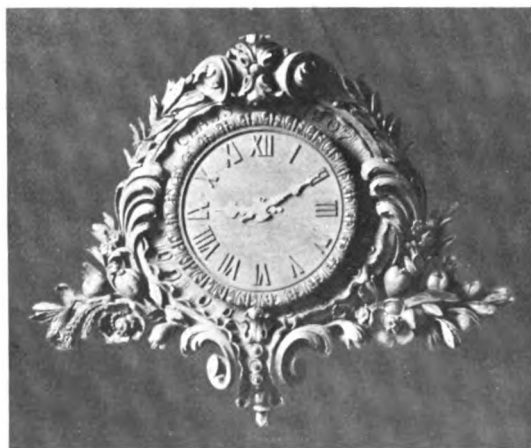
1. PANELS SURROUNDING A MIRROR CARVED IN ITALIAN WALNUT FOR A HOUSE IN CHICAGO

To inquire further into modern conditions will show a wide difference among the architects for whom he has worked. There will be men who have a thorough knowledge of their own art and a keen interest in and appreciation of every detail that goes to the perfect whole. With such a man the carver may work in harmony and may accomplish the best results, or he may find himself and his individuality overpowered. There will be again the man who, once the general conception of the composition is arrived at, may leave all details to be worked out in the shop, and the carving and ornament left almost

wholly to the carver. This may give good results, but equally may place on the carver decisions on broad questions of composition and relief which belong more truly, or at least primarily, to the architect. Again there may be the man who will study carefully in the office, and yet be willing to give equally careful study in the shop, and who is as ready to listen to the carver as the carver is to listen to him. I believe that of the three types the last is that of the man under whom the modern carver will produce his best results. Under these conditions both the architect and the carver are



4. A MIRROR FRAME. DESIGNED BY WINSLOW & BIGELOW



3. CLOCK CASE, DESIGNED BY RIPLEY C. RUSSELL

pupils each from the other, and each will contribute towards the best results.

I have spoken of the individuality of the carver, and the chance of its being overpowered. This individuality is a very valuable quality in any work and ought to be encouraged by the architect. The architect, however, has his own individuality and that too is precious. Both should be preserved by mutual understanding and sympathy. It is extremely



difficult nowadays for a carver to keep his individuality, because his work comes to him from all sources and he must support himself by doing the work he is given to do. We live in an eclectic age and he will be carving mediæval figures one day, and two days later Rococo or the Greek detail of the Adams Brothers. For a man to keep

ments in work based on purely Christian precedents. I show, therefore, in Figures 1 and 2 some ornament carved in walnut in the manner of Grinling Gibbons for a house in Chicago. The frieze in especial displays the individuality of the man, the quality of the artist; for while the general composition of these varied masses is



any individual character through such a range is difficult.

While one is concerned here chiefly with Christian art and therefore not with those styles that are distinct reflex of pre-Christian art, it is not wholly impertinent to show what Mr. Kirchmayer has done in this latter, as illustrating his versatility and making more worthy of remark his achieve-

closely followed, the detail is full of variety. This quality, shown here, and which runs through all his work, is keen personal interest in it, and artistic appreciation. The clock case (Figure 3) shows the same personal quality, the firmly balanced masses, the variety of detail. As a third example of this take Figure 4; whether one cares for this sort of thing or not it is well



3. PARTS OF THE FRIEZE, CARVED IN ITALIAN WALNUT. A HOUSE IN CHICAGO

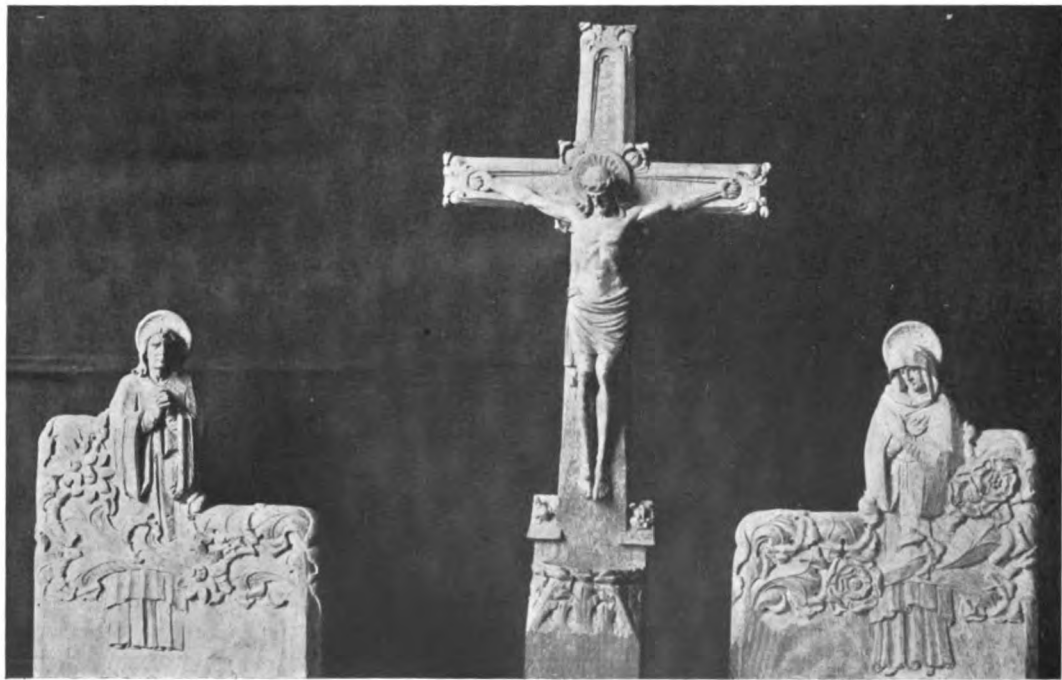


5. PANELS FOR THE CEILING OF A HOUSE IN BOSTON, BY LITTLE & BROWNE

done. And finally, Figure 5 shows some Greek figures for a ceiling, modeled with quiet dignity and great reserve. These show work done in varied manner for four different architects, Little & Browne, Winslow & Bigelow, Ripley & Russell, and myself. Let us turn now to his especial work, ecclesiastical carving.

Figures 6 and 7 are of a prie-dieu.

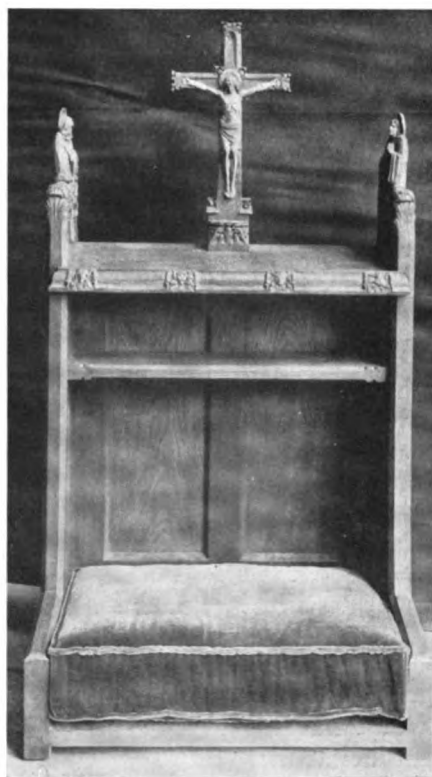
Here is decorative quality, artistic appreciation, and good execution. The drawing from Mr. Cram's office was executed for one of the priests at the Church of the Advent, Boston. The symbols of the evangelists on the edge of the shelf have the quality and relief of mere bits of decoration breaking the moulding. They are, however, intended to be seen close to by



6. A PRIE-DIEU, CHURCH OF THE ADVENT, BOSTON

one who will take a minute interest in them — their detail is therefore finely cut and perfectly clear. The ends and the cross are carved out of the solid and in design and execution are creditable alike to designer and carver.

The pew ends (Figure 8) show much the same qualities. Thought, in the first place, in the design, an unusual one, showing the very fertility of imagination that marks the mediæval work, and in the second place, intelligent and sympathetic execution. Figure 9 is a general view of St. Mary's, Walkerville, for which church these pew ends were executed. The qualities shown in this work are still more marked in the series of panels decorating the sanctuary paneling of St. Paul's Church, in Chicago (Figures 10, 11, 12, one general view, and two details), and here we see the added quality of harmony with the architectural setting. In work such as this the clergy play not infrequently an important part, giving that knowledge of the subjects, their significance and their fit treatment, which the architect too often lacks. Mr. Kirchmayer's knowledge of the Bible and of church history is such as to

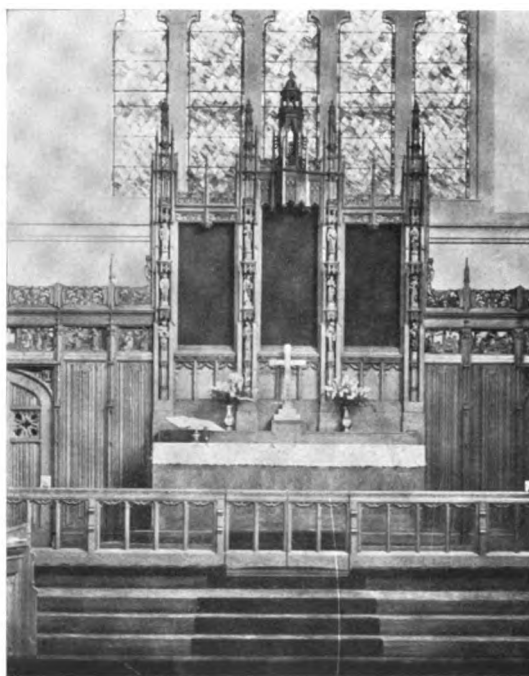


7. PRIE-DIEU

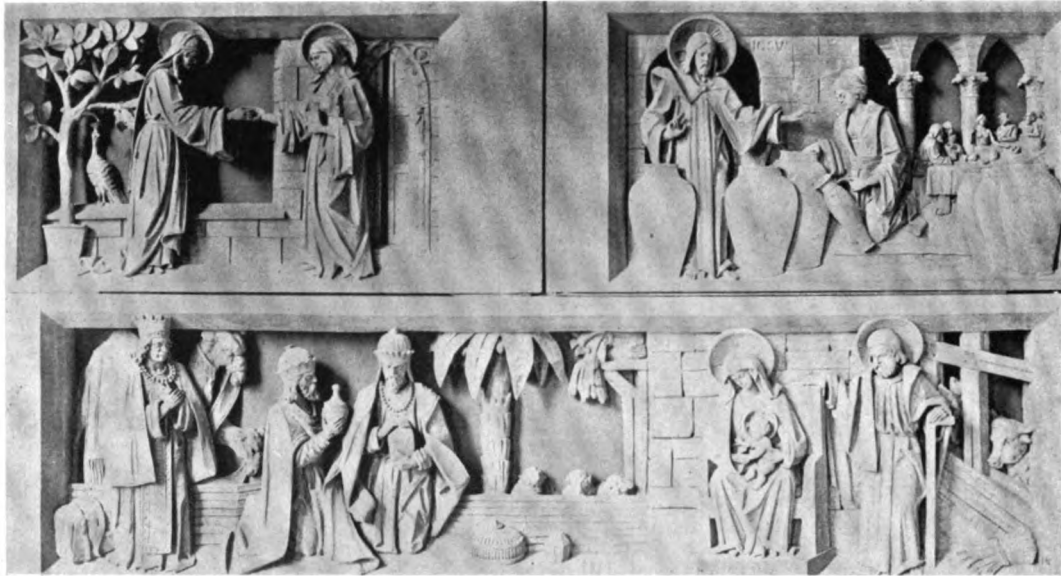
enable him to follow with a sure touch the true significance of what he carves. These



9. ST. MARY'S CHURCH, WALKERVILLE, ONT.



12. ALTAR AND REREDOS, ST. PAUL'S CHURCH, CHICAGO



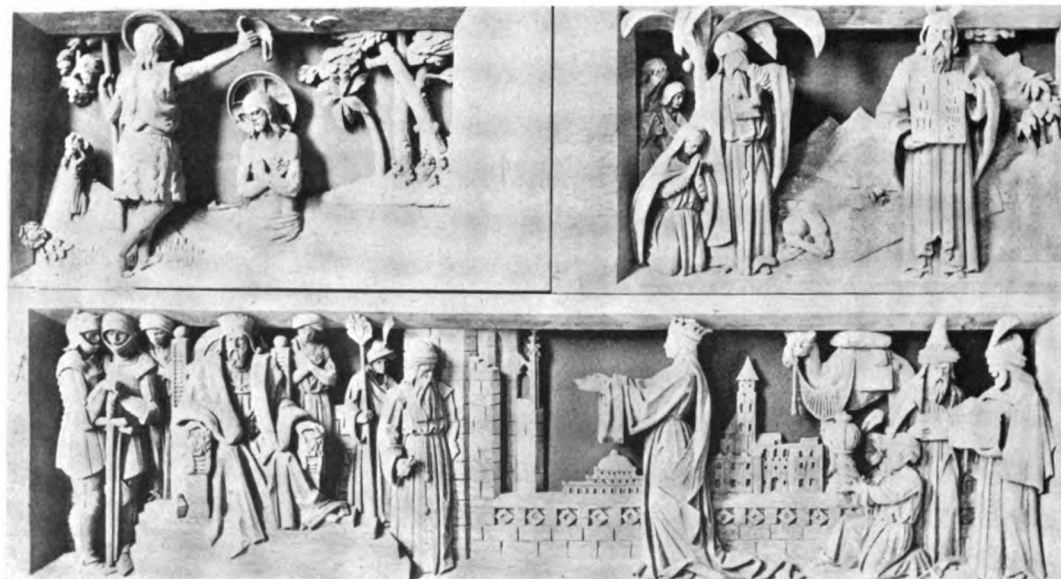
10. DETAIL OF THE FRIEZE, ST. PAUL'S CHURCH, CHICAGO

panels show this clearly. No amount of instruction or criticism from architect or priest would have enabled one who did not feel the incidents to have produced the visit of the Queen of Sheba, or the Wise Men offering their gifts.

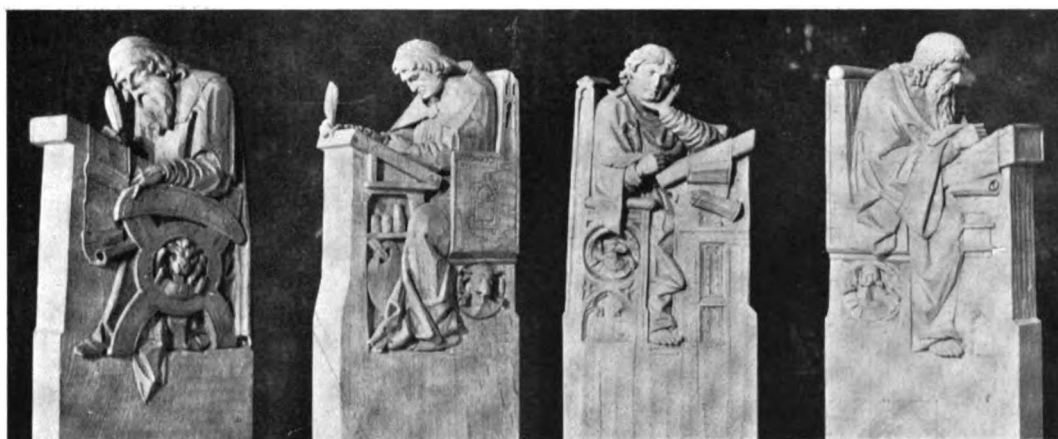
Figure 13 is given as one of a great number of examples that might have been selected to show Mr. Kirchmayer's method of handling so ordinary a motive as the running vine—a repeat with sufficient variety to give it interest, but sufficiently

alike to keep the desired formality. This is a detail of the rood screen, Calvary Church, Pittsburgh. A somewhat similar ornament is seen in the lectern (Figure 14), Calvary Church, Pittsburgh. In the general view one notes a German characteristic, not, I think, wholly agreeable, in the bent knees of the standing figure. This is not uncommon with Mr. Kirchmayer's work and will be seen in other examples.

It should be said that with modern methods neither architect nor carver is



11. DETAIL OF FRIEZE, ST. PAUL'S CHURCH, CHICAGO



8. PEW ENDS FOR ST. MARY'S CHURCH, WALKERVILLE, ONTARIO

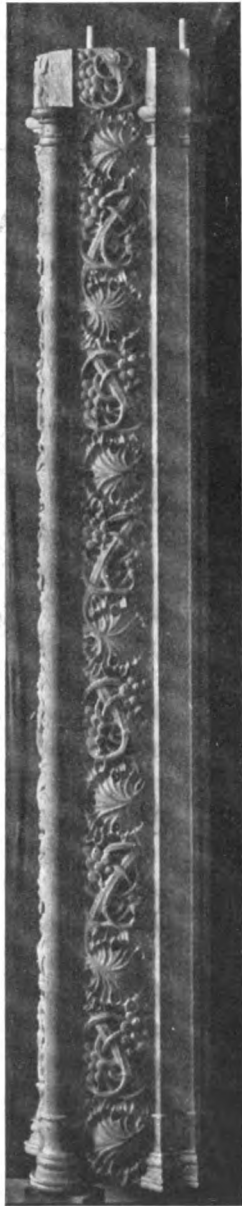


15. ENTOMBMENT
PANELS FOR ALL SAINTS CHURCH, WORCESTER, HENRY VAUGHAN, ARCHITECT

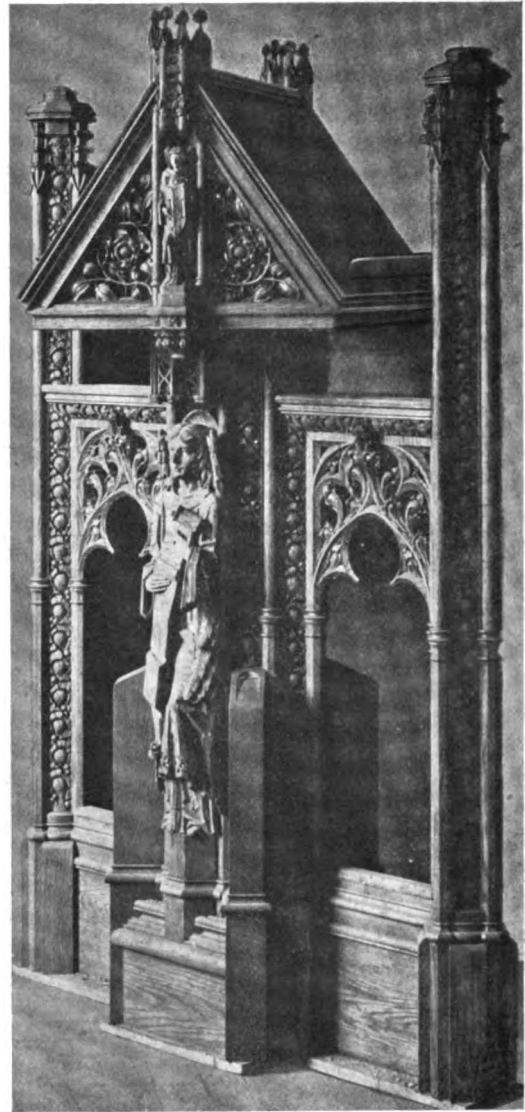


16. THE ANNUNCIATION

always to blame for much of the repetition that one sees in running ornament, crestings, and tracteries. The carving machine has made duplication so easy that the client, and one regrets to say sometimes the architect, falls to its temptation, of much carving for little money. Even here, however, Mr. Kirchmayer will often, in the final working over by hand, give a certain amount of variety. Again in this he shows the artist.

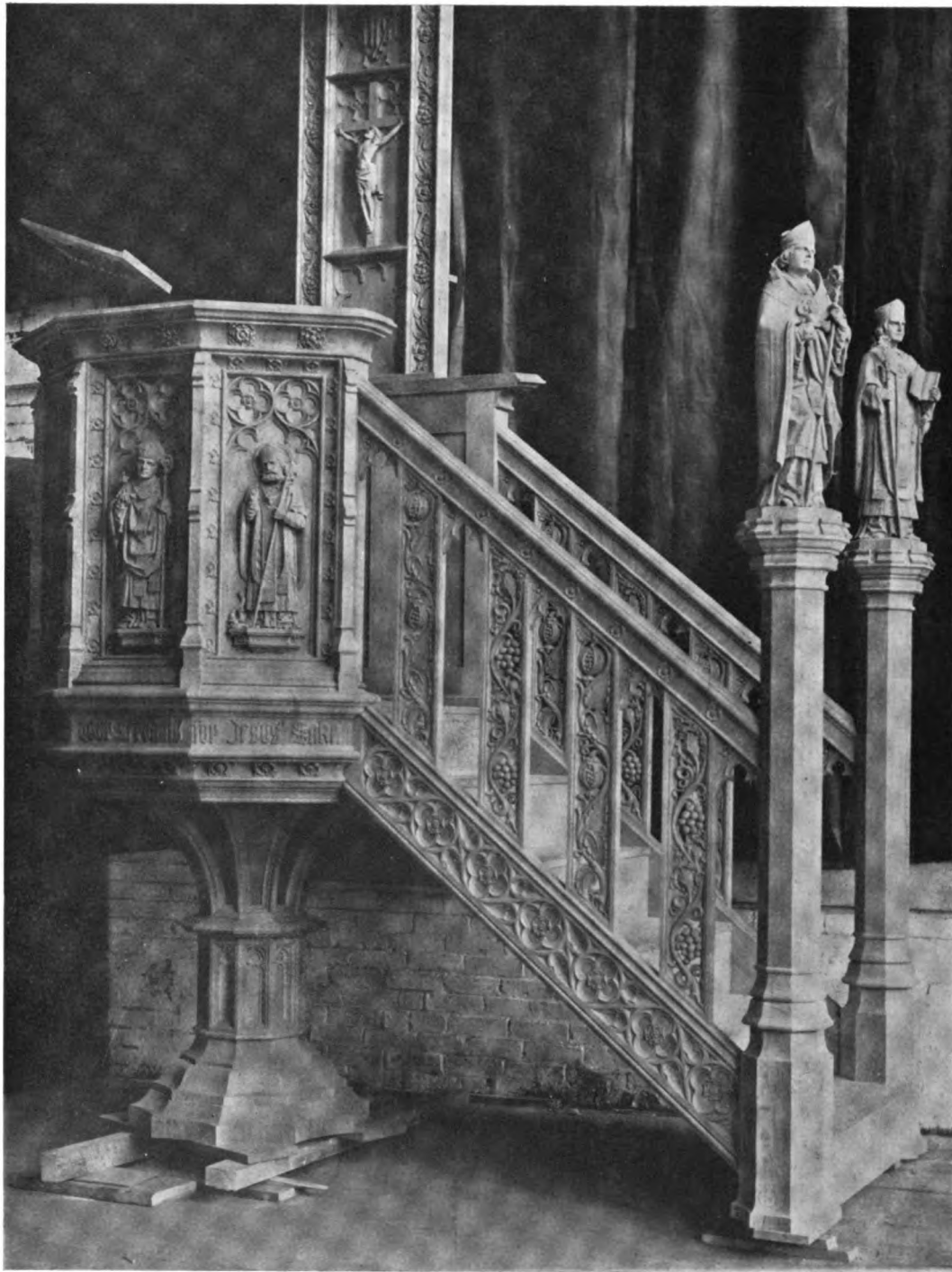


13. DETAIL OF SUPPORT OF THE ROOD SCREEN, CALVARY CHURCH, PITTSBURGH



14. LECTERN IN CALVARY CHURCH

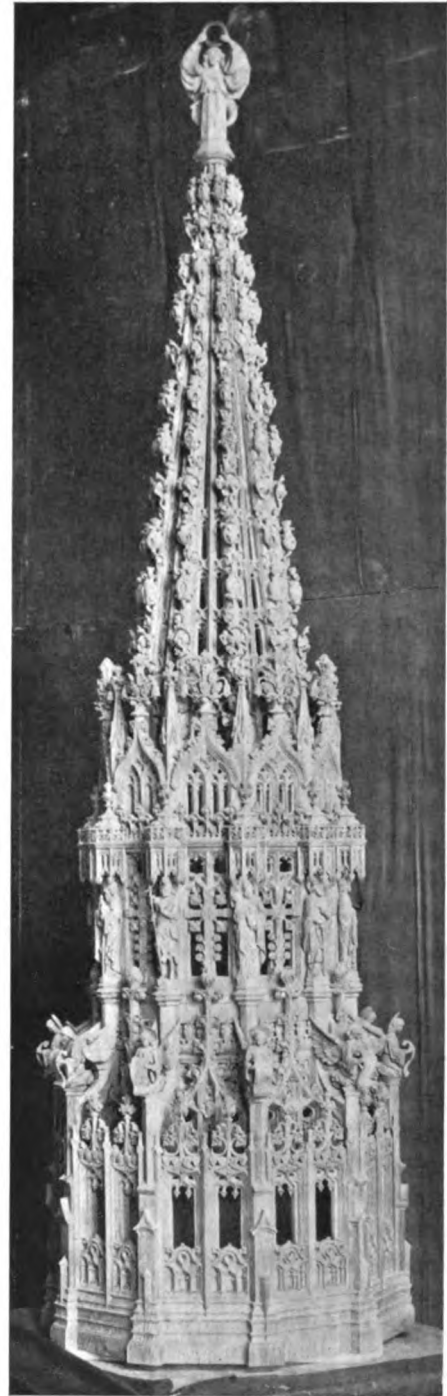
Figures 15 and 16 are two low reliefs. Both have a certain stiff quality which in earlier work one would accept as the simple naïveté of a craftsman who had ideas that outran his ability to execute, and while this has a certain simple charm, one feels a certain lack. In the entombment one notes a disregard of scale that sometimes marks Mr. Kirchmayer's work; the head of St. Joseph of Arimathea being too large for its position in the group or its relation to others; and in the Annunciation the German eagle form of the dove is out of key with the rest of the panel. The draperies of the Virgin, restless and full of



17. PULPIT, CHRIST CHURCH, NEW HAVEN
HENRY VAUGHAN, ARCHITECT



18. CRUCIFIX, CHRIST CHURCH, NEW HAVEN,
HENRY VAUGHAN, ARCHITECT

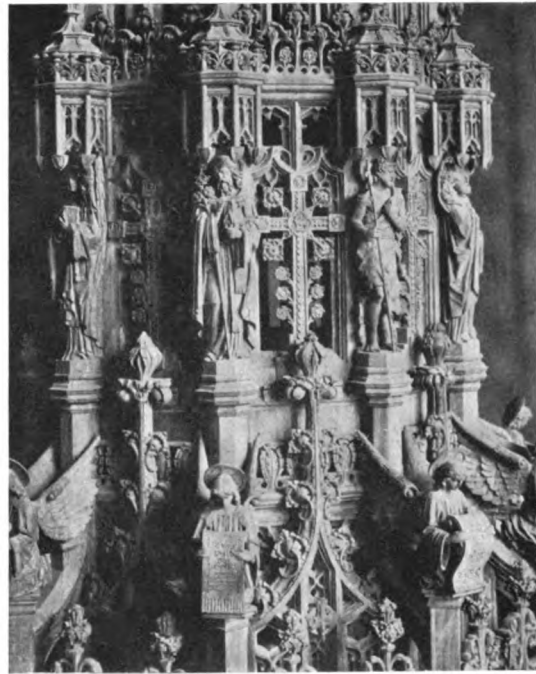
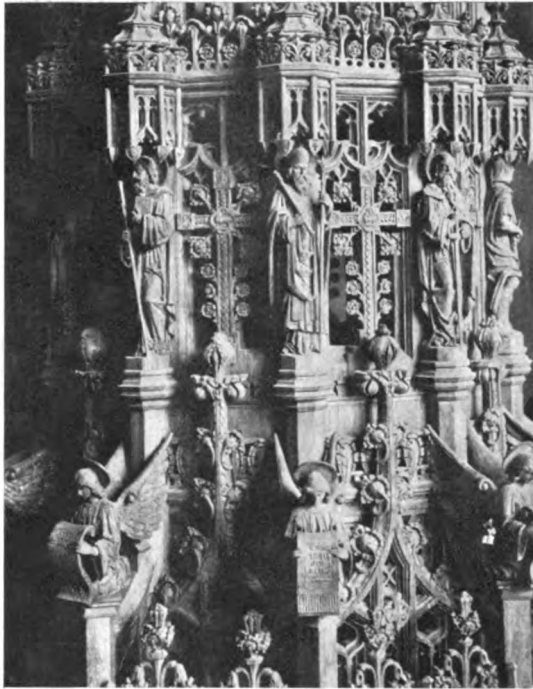


19. FONT COVER FOR CHURCH AT FAIRHAVEN,
BRIGHAM, COVENEY & BISBEE, ARCHITECTS

motion, are out of harmony with those of the angel.

The pulpit for Christ Church, New Haven (Figure 17), shows figures in the round, figures in high relief, and purely

decorative carving. The design as a whole is simple and scholarly and is executed with Mr. Kirchmayer's accustomed skill. The figures on the newels are wholly admirable except for the slight lack of repose



21 and 22. DETAILS OF FONT, FAIRHAVEN

in the attitude of the bishop. The bent knee and consequent complication of the drapery does not seem to me to preserve the dignity of the figure. The high reliefs of the pulpit appear more like accidental carvings placed in these panels than figures



23. FIGURES FOR PULPIT. MAGINNIS, WALSH & SULLIVAN, ARCHITECTS

carved for their positions, one feels that there should be more intimate relation between the relief of the tracery enclosing the figure and that of the figure itself. Either the figure should be set in stronger tracery with more depth, or it should itself have been in lower relief. Incidentally, too, the panel is not of good shape for a

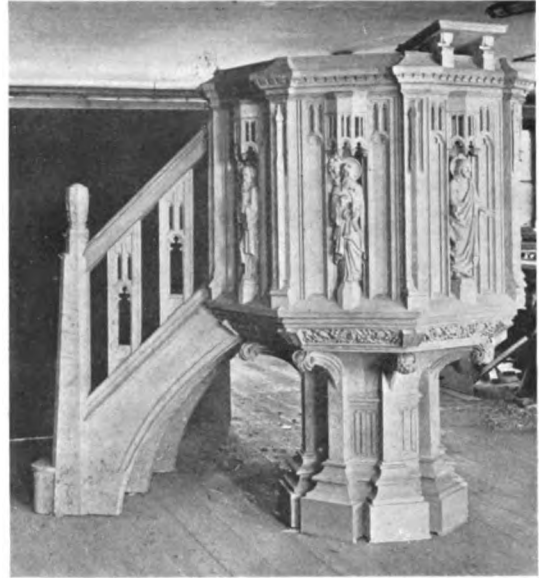


27. FIGURE FOR CHAPEL OF THE NEWMAN SCHOOL, HACKENSACK, NEW JERSEY

single figure, which, to fill the space even approximately, must be squat.

The Crucifix (Figure 18) is beautifully carved, but here again one feels lack of proportion between figure and tracery. In this case the tracery is top heavy, as in the other case it was too light for the scale of the figure.

Figures 19 to 22 show stone font with a wood canopied cover for the font, in the

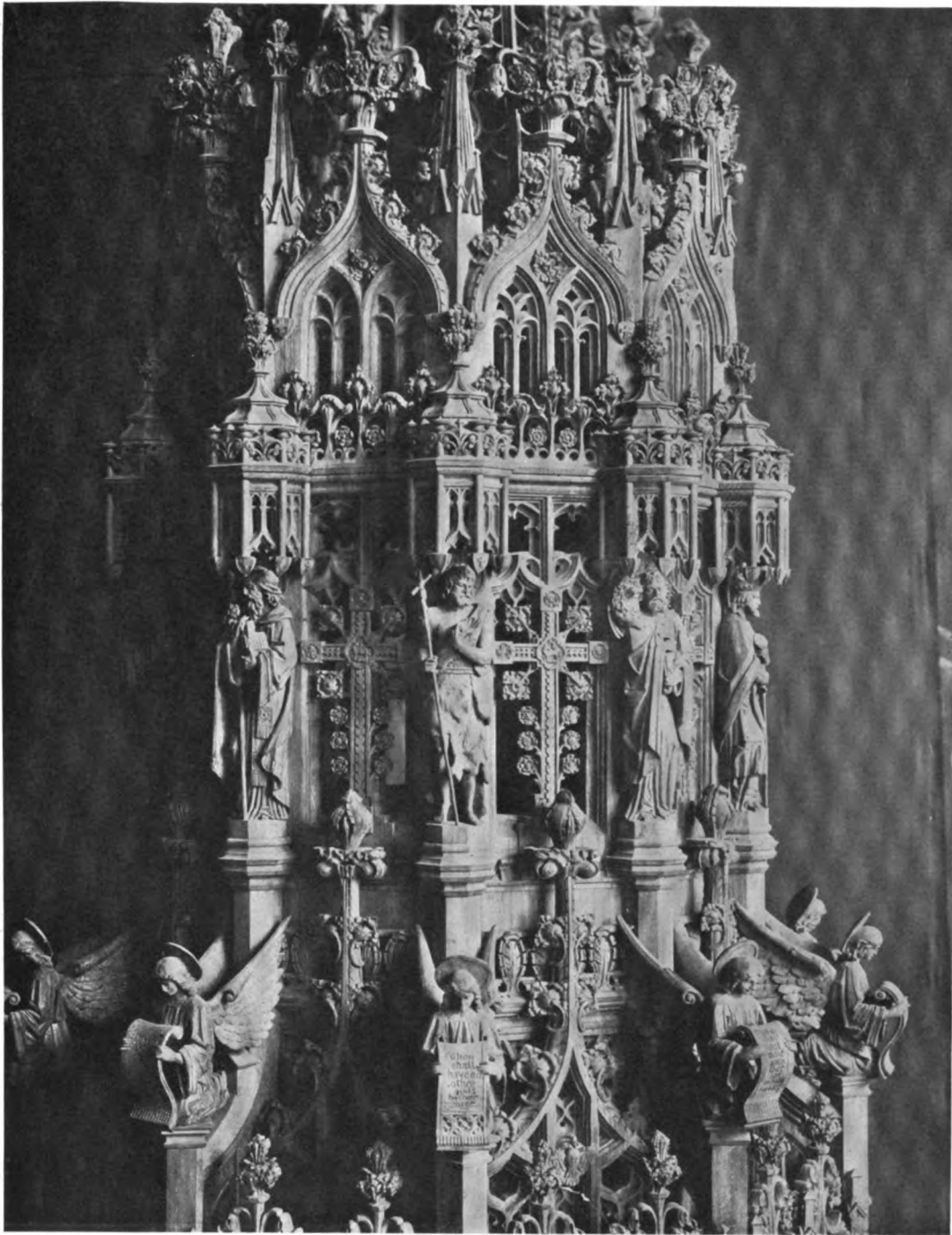


24. PULPIT. MAGINNIS, WALSH & SULLIVAN, ARCHITECTS

church at Fairhaven. The detail of the font cover is a rarely beautiful example of what modern dual methods — with the designer and the craftsman — can accomplish. Knowledge of precedent, study,



26. FIGURES FOR LADY CHAPEL, CHURCH OF THE ADVENT, BOSTON



DETAIL OF FONT, FAIRHAVEN

and imagination are shown in the design; and in the execution a skill and understanding that are worthy of the highest praise. If any fault can be found in the design it is in a slight lack of dignity due to the great amount of ornament unrelieved by any plain surfaces, and the overloading of the pinnacle with crockets. These latter, however, are so light and so beautiful in detail that it is quite possible this fault may not appear when the canopy is in position.

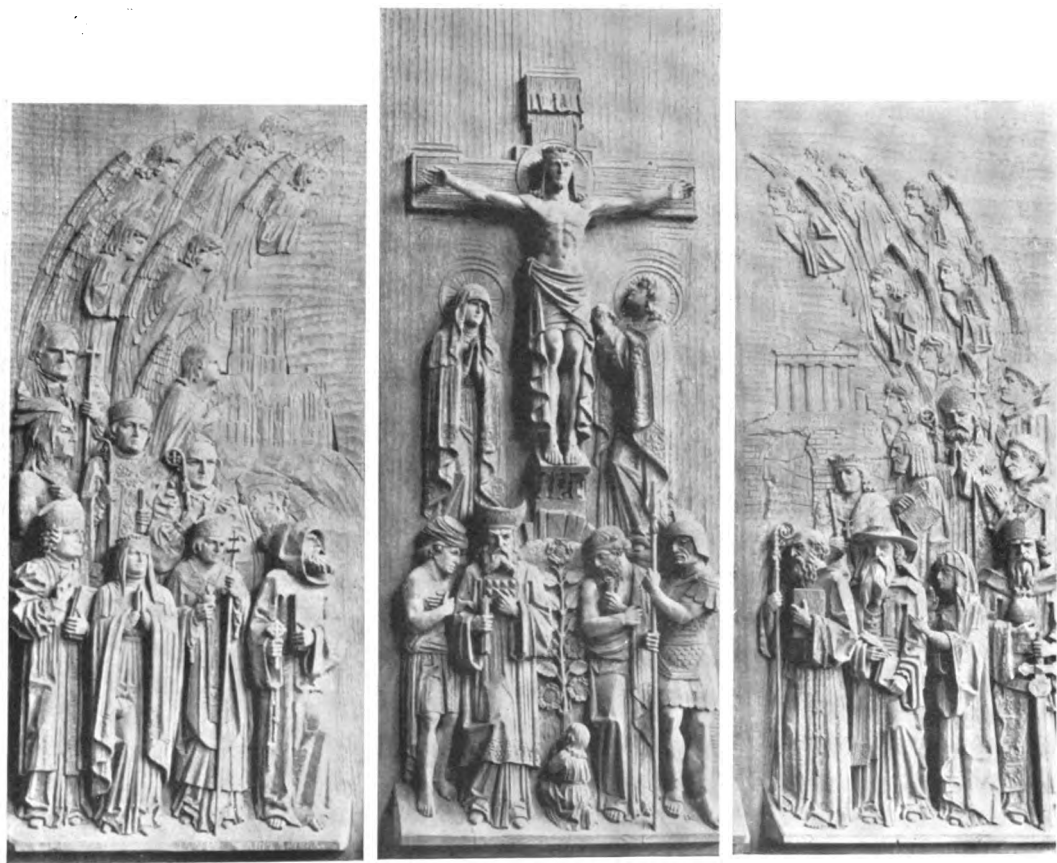
This pulpit (Figures 23 and 24), while it has none of the scholarly quality of design shown in the last example (the niches and panels look more like a design in stone than in wood) has in its sculpture just that quality that appeared lacking in the other. The figures, in full relief, are set in niches, which they fill admirably. If the vertical lines of niches and panels had been some-

what repeated in the draperies one can imagine that the figures would have looked still better.

The allegorical panels for St. Paul's, Chicago (Figure 25), is one of Mr. Kirchmayer's latest pieces. The conception of the design is full of thought and symbolism, all ages and times worshipping the Christ regnant on the cross. It just misses being a great work owing, I think, partly to a slight jarring of scale in some of the figures.

The last examples (Figure 26 and 27) seems to me the most perfect pieces of design and execution that Mr. Kirchmayer has done. They are quiet, dignified, full of restraint, and yet vital.

With work of this kind being done, we may surely hope for a revival of the spirit of the great mediæval period that shall vitalise similar productions under modern conditions.



CARVED PANELS FOR REREDOS, ST. PAUL'S CHURCH, CHICAGO

CHURCH CLOCKS

THE placing of clocks on church towers is almost coincident with their invention, and for centuries the parish church has visibly marked the passage of time for all its people, reminding them that night follows day until the last night for each son of Adam comes when a term is set to good deeds as well as ill: teaching silently the lesson of urgency in well-doing, while the great bells summoned them on Sundays and holydays, indeed on every day in the week, to pause in task or pastime to render worship to Him that made the sun and stars and fixed their orbits and their periods.

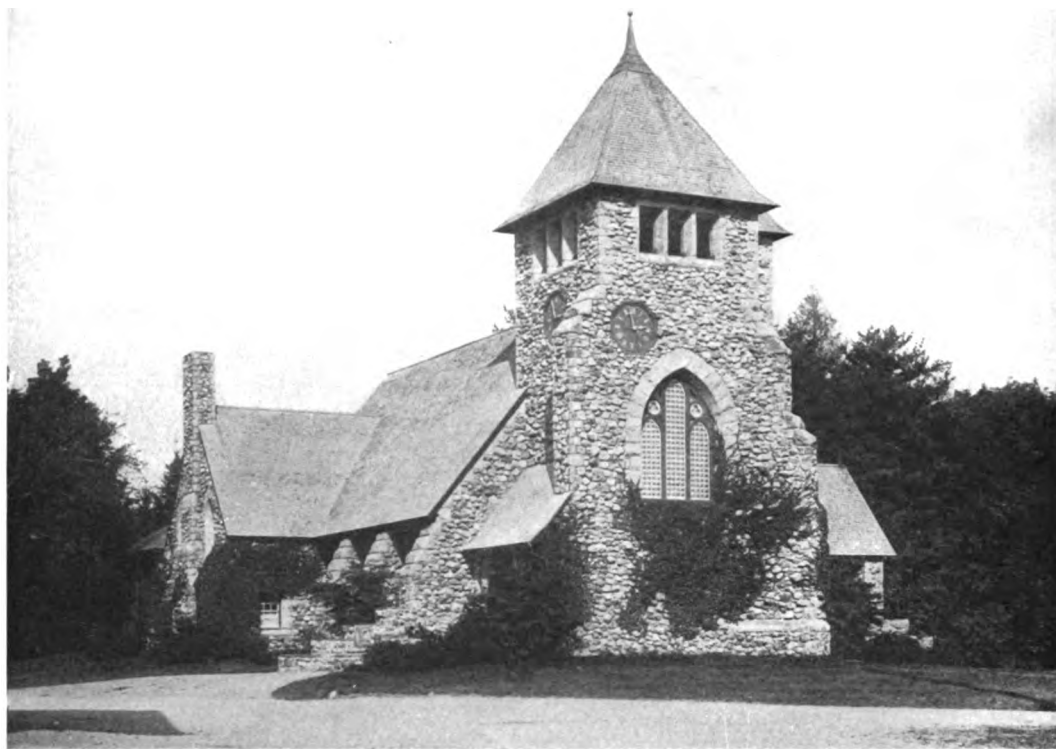
There is no more appropriate place than these same church towers, for the mechanism that marks the passage of time, and the prejudice that grew during the last century against the practice has nothing to justify it: as more just ideas of church building are restored and better methods of design, the good old fashion is recurring also and we may hope to see in time each church with its dial and even its ring of bells, not the mechanical "chimes" that now are popular, but a true "peal," rung by the hands of the members of guilds of bell-ringers.

The early history of the clock is more or less mythical in character, the invention of the first one being ascribed to various authorities, of whom it may be remarked, however, that all of them were churchmen.

First in the list comes the Archdeacon of Verona, who made a clock with weights, in the ninth century. The next inventor of timepieces was no less a personage than Pope Sylvester II, who devised a weight-clock at Magdeburg in the year 996, when he was still an archbishop. Then follows in the record the name of William, Abbot of Hirshaw, with an improved "horologe" in the eleventh century. The very first historical mention of a clock in England is in connection with the towers of Westminster Abbey, in the year 1288. This

was also the first clock operating a chime of bells. After that history becomes more illuminating. In 1292 a clock was erected in Canterbury Cathedral which cost thirty pounds,—a large sum for those days—nearly \$300 in the money of our own time. One erected at Wells Cathedral dated 1325 is in the South Kensington Museum and is said to be still going.

For centuries after the first invention of clocks by an ecclesiastic, the Church was the great conservator of time and all inventions for recording it. The great cathedrals of the middle ages were most frequently provided with clocks and nearly all of the English cathedrals have had them since clocks were invented. Indeed, these great English churches contained the first important clocks made in England. That they were well made is evidenced by the fact that within the memory of man the works of two of them, Peterborough and Canterbury, besides the clock of Wells mentioned, were still going. It is not until quite modern times indeed that church clocks had minute as well as hour hands, but in other respects there is surprisingly little difference between the oldest of these machines and that of most of the makers of the present day. Church towers have been the usual and established abode of public clocks from the very earliest days of clock-making, and plain fact compels the simple statement that in this article of ecclesiastical furniture, no less than in the bells which belong to it, the spirit of improvement has been very nearly extinguished by the general decadence which has possessed the world for a century and a half in all matters pertaining to church building. The architectural side of the question must in all cases be left wholly in the hands of the architect, no matter how celebrated be the maker from whom the clock comes. As to the ethics of the situation it ought to be settled when a church tower plan is drawn, whether it is to have



UNITARIAN CHURCH, WESTON, MASS. PEABODY & STEARNS, ARCHITECTS

a clock face upon it or otherwise. If the church is in a town where there are other places more convenient for a public clock, or the style of the tower is such that a clock face would detract from its architectural symmetry, the rational way is to decide not to have one at all. But such instances are comparatively rare and most of the churches in the smaller towns and villages of America to-day, not to mention the great cities, are designed to be the natural and fitting repositories of the public time-pieces of the community.

The sacred tradition of the Church from the first invention of clocks has seemed inexorably to prescribe their installation, and the church architecture best suited to our smaller communities, in accordance with this tradition, has always been particularly adapted for dial faces. Both the Congregational-Colonial, with its high, thin spire, which is our commonest type of rural church, and the square-towered English style seem to have been inspired from their

first appearance with the very breath of the tradition that in the earliest days lodged great clocks in the towers of the great cathedrals. Both types are inevitably provided in almost every example, no matter how impure they are in style with spaces which seem to demand a clock dial. And here is the place to remark that the hideous apparition of a clock disc without a dial which has been more or less prevalent for a couple of generations is passing away before the inevitable progress of honest good taste. A disc without a dial is like a human face without features, if such a thing could be imagined,—a blank, expressionless disc that strikes the beholder with an unutterable sense of inanity, and tells a tale of carelessness or parsimony, or perhaps abides as a pathetic memorial of poverty.

The church clock in the country village, with its broad, open face telling its homely tale of the flight of time, with its welcome bell tolling forth the hours and regulating



FIRST M. F. CHURCH, MEDFORD, MASS. LEWIS A. DOW, ARCHITECT

the life of the community, is the personal friend of every dweller within the sight and sound of it.

To speak of the sentimental side of this subject is like opening an immense volume. Poets have sung of it and sages have sentimentalised over it for centuries. It is one of the oldest and sweetest traditions in the life of the Christian nations, and not only cannot die, but is inevitably bound to suffer a revival to the limits of the range of its best period with the new era in church building which has dawned upon civilisation.

To recur to the architectural question. The best background for a church tower dial is the tower itself, i.e. the plain stonework painted. This can be more readily seen than a polished metal surface, and is practically casualty proof, which a glass dial is not, except when placed at a very considerable height from the ground.

When a metal dial is necessary, as is sometimes the case, the dial should be concave,

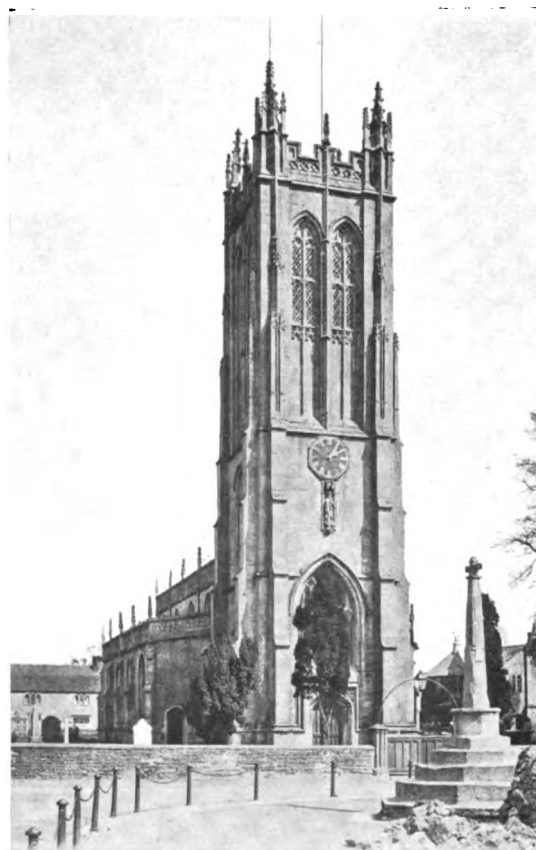
and not convex, for the obvious reason that to a spectator in the street the upper half of a convex dial appears much smaller than the lower one, whereas in a concave one the two halves appear even more alike in size than in a flat dial. The fault most commonly discoverable in the clock faces of modern church architects is that they are frequently too small and too often sunken in the wall. The latter keeps them both dark and dirty, as the light does not strike strongly enough upon them, nor do their faces get thoroughly cleansed by the rain. There are no arbitrary rules for the diameter of a church clock. An old rule in England used to be one tenth of the height from the ground and never less than four feet. But this is practically obsolete. The architect must be governed solely by the principles of good taste and the laws of proportion, and these, of course, vary with every structure. The position of the church must be considered as well as the height of the dial above the ground.



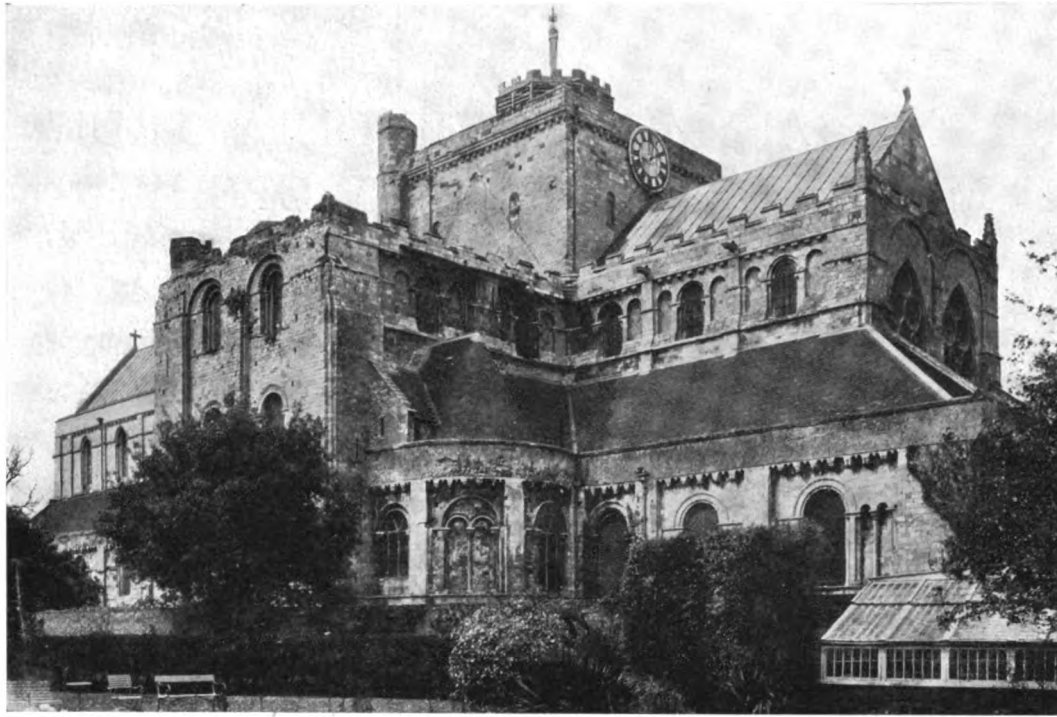
TRINITY CHURCH, NEW YORK

Skeleton dials are seldom successful, as the hands cannot usually be seen at any appreciable distance unless the stone behind them is coloured. Nothing shows so distinctly or indeed *quite* distinctly, except gilt hands on a black or dark-blue ground, or black on a very light ground. Another fault of dials is that the figures are quite generally too large. They are often of no more use than twelve large spots would be. And the larger they are of course the more difficult it is to see where the hands are pointing. Even worse is the grotesque vice of substituting twelve letters, forming words, for the twelve figures; as, for example, "Memorial Gift," which is actually to be seen on some New England church clocks. Illumination ought not to be attempted in church dials, as nothing can be more ugly than an illuminated dial, or at any rate impossible to make consistent with church architecture. There is no opportunity for honest illumination except

by reflection, and so far as we know no example of this kind yet exists in this country. There is one in England—the east side of the clock of the Horse Guards headquarters in London. With the progress of ideas in church building consistent with the era upon which we are now entering it will become possible at little or no increased cost to illuminate church dials throughout the country in this way. This is a matter which certainly deserves immediate and serious consideration. The mechanics of the problem would seem to be simple enough, and it is very likely that some device can be produced by an ingenious mind which will solve the problem at once and at the same time reap a good harvest for the inventor. I have before intimated my belief that as one of the great traditions of the Christian Church no less than for obvious reasons of utility the installation of tower clocks in churches should be encouraged. There



EVERCREECH CHURCH, ENGLAND



ROMSEY ABBEY CHURCH, ENGLAND

has been a certain trend in the opposite direction now for nearly a generation past. This is simply one of the features attendant upon the unsettled conditions of a period of change, or rather of a period of pause. But with the genuine revival of interest in the æsthetic motive which has again come into the service of church architecture the tower clock will be restored to its former place of honour. And may the day come soon, for practically, artistically, and sentimentally there is every argument in favour of such restoration. The church tower lifts — or should lift — high above the trees and surrounding buildings dominating the community and giving the most effective

position for that thing of traditional dignity and responsibility, the Town Clock: properly designed and justly proportioned a clock dial, if it is not disgraced by the absurd use of letters referred to above or marred by the enormous and exaggerated advertisement of the maker, as one sometimes finds in England, may be made an element of thoroughly fine decoration: finally the Church is the guardian of time, the monitor of man that he may squander neither days nor hours nor even minutes, and what more fitting place can there be for the visible record of this guardianship than the towers she builds as symbols of her aspiration and spiritual supremacy.

GREGORIAN MUSIC, THE ONLY TRUE MUSIC FOR CATHOLIC WORSHIP

By Henry Charles Dean

THE favourable attitude which his holiness Pope Pius X has assumed toward the complete restoration of Gregorian Chant in the worship of the Roman Communion of the Catholic Church resulting in his "Motu proprio," is of the utmost importance to all churchmen — especially those to whom the music of the Church is entrusted.

This attitude and decree of the Holy Father is partly due to a genuine appreciation of the fact that modern or measured music does not and cannot voice the sacred liturgy of the Christian Church with the reverence and solemnity with which plainsong is capable of uttering it. This is chiefly because of its distinctively regular rhythm.

The free rhythm of Gregorian Chant is more suitable to the free rhythm of prose — in which form the offices of the Church are written; for in prose the accents of the words (which are always of more importance than the music) occur irregularly in either the English or Latin text. The early church musicians regarded this marked characteristic of the prose texts which they set to music, composing their music so as to illustrate the words in the best manner conceivable — the chant frequently being adapted to the due pronunciation of every syllable. That the music of the liturgy should possess a free rhythm in accordance with that of the text it would express, is instinctively felt.

"With the exception of hymn-melodies, the various forms of plainsong, viz., the syllabic (as in the Creed), and the melismatic (as in a Gradual) all contain the same vital principal of the free rhythm of prose, as opposed to the fixed rhythm of poetry and modern music. The problem of treating melodically a prose text has therefore

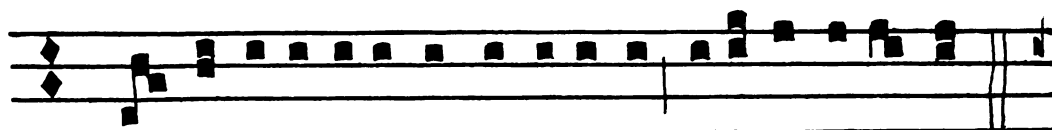
been artistically solved in plainsong, and in that system alone."

Careful research in Gregorian music was begun by Dom Guéranger, Abbot of Solemnes, after the restoration of the Roman liturgy in France in the last century, because he felt that such restoration was not complete without the ancient chant. This has been successfully carried on to the present time, and helped to produce the "Motu proprio" and cause its issue to be an epoch-making event in the history of ecclesiastical music.

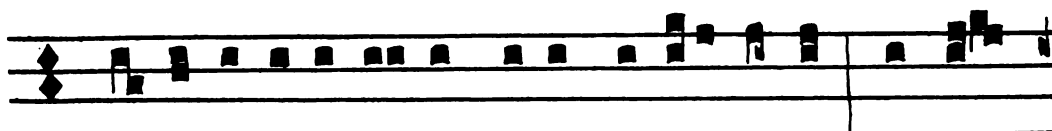
The fact that the rhythm of modern music was primarily derived from that of the dance songs of Northern Europe, and not from the church music which preceded it, and that practically all music written according to the laws of modern music has inherently the essence of all secular music, furnishes a sound reason for excluding such music from Catholic worship, and for restoring the traditional and purely devotional chant of mediæval times.

That the music we hear in our churches — though in numerous instances it is rendered with consummate skill and technical perfection — constantly fails to satisfy (with rare exceptions) even the least exacting of listeners, is a matter of grave importance and worthy of the most serious consideration. The fault is not with those who instinctively desire the presence of music, which is truly expressive of the religion it serves; nor is it necessarily the fault of the musicians and their instruments. It is with the peculiar form and quality of the music itself — the distinctively modern, or anti-Christian form, as distinguished from the Gregorian and purely Christian form. This is a harsh statement of a fact which will be hard for many to believe, but as the spirit of Gre-

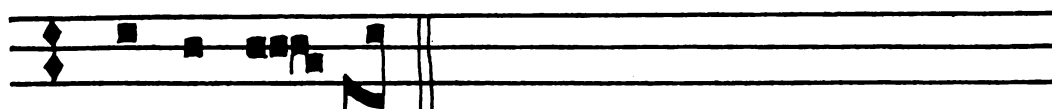
✠ Gloria Patri of the Office for Christmas Day ✠



Glo-ry be to the fa-ther, and to the Son, and to the Ho-ly Ghost.



As it was in the beginning, is now, and ever shall be : world with-

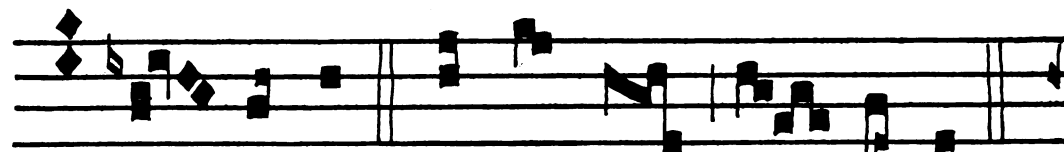


out end, &- men.

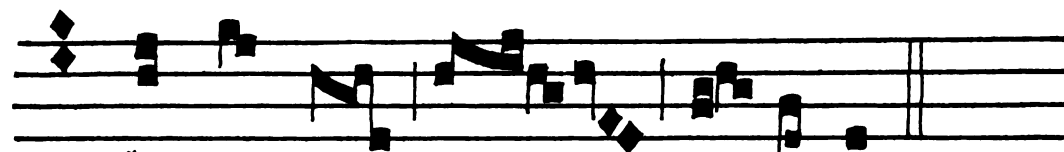
✠ Kyrie Eleyson ✠



Lord have mer- cy. iij Christ have mer-



cy. iij Lord have mer- cy. ij



Lord have mer- cy. ✠

✠ Part of Sequence from Missa pro Defunctis ✠

Di-es iue, vi-es il-la, Solvet sacrum in favil-la : Tes-te

Davio cum Si-byl-la. Taba mirum spa-gens so-num Per

sepúl-cra re-gi-ónum, Coget omnes an-te thronum.

gorian music is more and more definitely felt and understood, the clearer is this truth evidenced. It is peculiarly significant that the music composed in modern form which is most devoutly Christian is that music which possesses most of the spirit and character of plainsong.

With what impatience ought churchmen endure the existence of much undoubtedly sacrilegious music in the worship of the Catholic Church! For constantly they are forced to hear the solemn "Te Deum laudamus," "Magnificat," "Anima mea Dominum," and all the other sacred anthems, rendered in a most deplorable manner. We are judging now by the standard of devout, reverent, and strictly religious execution—the only manner acceptable to Him, the object of all our worship—and not by any standard of technical perfection or operatic performance.

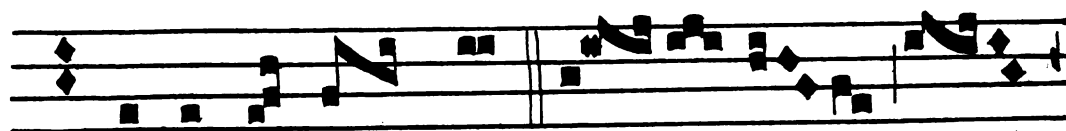
Reflect upon the "Gloria Patri" as it frequently terminates the "Magnificat," "Nunc Dimittis," or any other anthem. Is not the end very often preceded by a furious rush of Amens, the most welcome feature of the same? Recall the Psalter

as it is generally rendered by the despotic "rush, skip, and jump" tunes of the majority of Anglican chants in a manner utterly devoid of solemnity of rhythm or reverence for the sacred words. Even the hymns, which usually are to be sung by the congregation as well as by choir, are also just cause for "fear and trembling," when the appointed time for their execution arrives. Being set to tunes which demand that every stanza shall be sung without a single pause in the melody, and at a tempo simply impossible, they too cannot be rendered in a spirit of true reverence.

But why dwell upon this unfortunate condition of our modern church music which is surely appreciated by many? It is that the truth of the title of this article may be the more readily believed and the more clearly perceived.

Who can attend a solemn high Mass or Vespers at the Paulist Fathers' Church in New York City, or at any other place where the Gregorian spirit exists, without being deeply impressed by the supremely beautiful and devotional character of the ancient music of the Church?

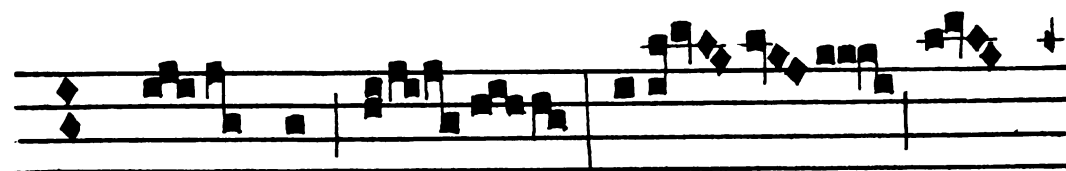
In England great progress in the restora-

✠ *Alleluia for Easter Day* ✠

Al-le-lu-ya. ij.



N. Christ, our Pass-



o- ver is sa-



cri- fic-ed for us.



tion of plainsong has been effected. The adaptations of the chant from ancient manuscripts to the English Offices is being rapidly accomplished at the Convent of St. Mary the Virgin, in Wantage, where many excellent works for general use have already been published. The Plainsong and Mediæval Music Society in London has also produced numerous valuable works on Gregorian music.

The first figure is a manuscript copy of the "Gloria Patri of the Office for Christmas Day," taken from "A Selection of Offices, Grails, and Alleluias for Sundays and festivals," published at the Convent of St. Mary the Virgin. The fourth is a similar copy of the "Alleluia for Easter Day," taken from the same book. The former is an example of the syllabic form of Plainsong; the latter of the melismatic form. Figure third shows the first and third stanzas of the "Dies Iræ," the sequence of "Missa pro Defunctus," as found in the new Vatican edition of the "Graduale Romanum." And figure second is an illustration of a new melody for the "Kyrie Eleison," inspired by the old ones, and written in the first of the

Gregorian modes. The melody of the "Dies Iræ" is rightly claimed to be one of the most sublimely beautiful musical expressions of all the depths there are in sadness that has found its way into music.

"In its simpler forms it [Gregorian music] is suited to the capabilities of the ordinary village choir; in its more ornate forms it taxes the powers of the best trained vocalists, and unless rendered by a choir so composed, it cannot be expected to produce its full effect, so that comparison of it under adverse conditions with trained performances of modern music is manifestly unfair. Moreover, as plainsong is a perfectly unknown art to most people, musical critics, who are mindful of the conflicts of taste over any new form of modern music, will abstain from expressing an opinion on its æsthetic merits, until they have by some study and experience acquainted themselves with its theory and practice."

The time is ripe for the realisation of the truth that Gregorian music is the only true music for the use of Catholic worship. May we gladly hail the day of its restoration which has so brightly dawned!

THE RELIQUARY OF ST. THOMAS OF CANTERBURY

THIS very wonderful reliquary shown as the frontispiece in this number of CHRISTIAN ART is one of the most perfect pieces of ecclesiastical metal work executed in England in modern times. It was designed by the late Thomas Garner, who was for so many years associated with the late George F. Bodley, in the firm of Bodley & Garner, unquestionably the most eminent ecclesiastical architects of the latter part of the nineteenth century.

It was made for the purpose of enshrining a large piece of bone of the martyred Archbishop of Canterbury, presented to Erbington Abbey by His Eminence Cardinal Rampolla, and formerly preserved in the Basilica of Santa Cecilia, in Trastevere, of

which His Eminence is Titular. This piece of bone has been preserved in the treasury of that Basilica for centuries.

The reliquary is made entirely of silver parcel gilt, and is richly jewelled, principally with large opals, amethysts, topazes, and garnets. The mitre is set with diamonds, rubies, sapphires, emeralds, and pearls. The gloves are studded with pearls and the morse of the cope is set with garnets surrounded by yellow topazes.

The reliquary is placed on the breast of the figure, behind the morse, which in the photograph is shown partly raised disclosing a portion of the reliquary behind.

This magnificent piece of ecclesiastical art was executed by Messrs. Barkentin & Krall, of London.



DETAIL OF SCREEN AND STALLS
CALVARY CHURCH, PITTSBURGH

A PLEA FOR THE BETTERMENT OF STRUCTURAL CONDITIONS

SUPPLYING, as we do, artistically and intrinsically valuable material, we urge the co-operation of architects in our constant effort to improve architectural and structural conditions.

We desire to express our appreciation of the use of our name in specifications; and wish, particularly, to thank those who adhere to such specifications — sometimes against the persuasion of “interested parties” and often without our knowledge.

There are instances where changes are made, both with and without the knowledge and consent of the architect; and where there is a suitable reason for such changes, comment from us is not in order. But we greatly deplore conditions which admit of the substitution of material of less value than that specified, where no benefit accrues to either owner or architect.

It is presumable that nine in every ten contracts are let in competition; therefore the unauthorised substitution of material of less value than that estimated upon is flagrantly unjust; first to other compe-

titors and again to the owner, who pays for his building according to the specifications and who thus does not get full value.

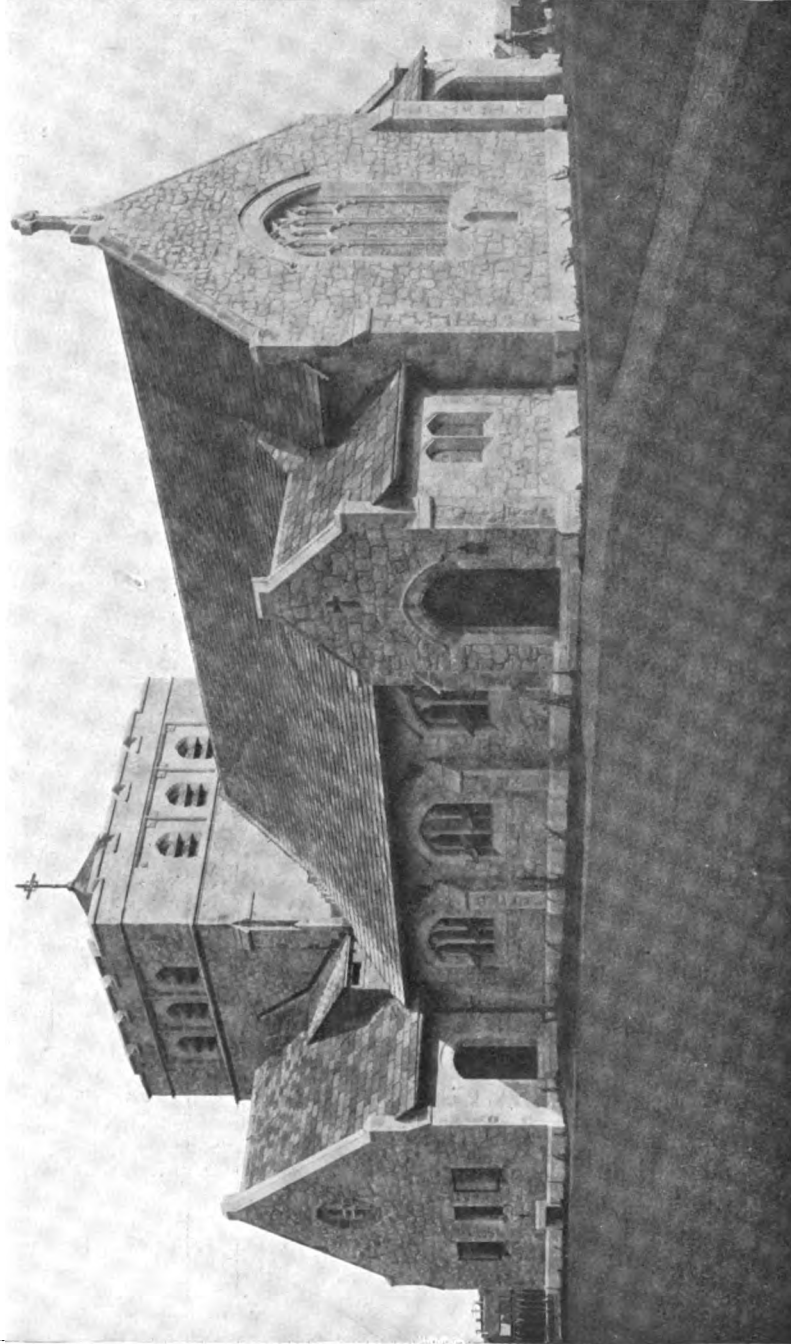
The material man has frequent opportunity to “help out” the man who has underbid; and, however others may look upon this method, we do not consider it the proper one to follow,— at least without the full knowledge of the architect.

The reasons for our material being specified are good and sufficient; and we, having, in most instances, suggested such reasons, ask that we be consulted on the artistic and intrinsic value of our product in case a change is contemplated; as we know more about it than some one with an axe to grind.

If it comes to a question of cost, we can frequently suggest a desirable change; hence our earnest request for co-operation in our effort to uphold specifications.—

We never sacrifice quality nor grade for the sake of taking orders against prices quoted for inferior material.

The Mathews Slate Company.



ST. GEORGE'S CHURCH, SEABRIGHT, N. J. WALKER & GILLETTE, ARCHITECTS
MATHEWS'S REPLICA OF OLD ENGLISH METHOD OF SLATING. HARD-VEIN-VARIEGATED GREEN
AND PURPLE SLATE USED



Grace Episcopal Church
Memphis, Tenn.

¶ The nave and chancel furniture is of simple design relieved by a multiplicity of hand-carved detail, the effect being thoroughly dignified and churchly, and in perfect harmony with its environments.

¶ Our work is the result of thirty years' constant study and careful, painstaking effort.

¶ A specialty is made of memorials carved in wood.

American Seating Company

Designers and Builders of Church Furniture

BOSTON
70 Franklin Street
NEW YORK
19 W. Eighteenth St.

CHICAGO
215 Wabash Avenue
PHILADELPHIA
1235 Arch St.

Joseph Sibbel Studio



ARMIN SIBBEL
JOSEPH LOHMULLER
Successors

Ecclesiastical Sculpture

214 East 26th St.
NEW YORK

Statues, Stations of the Cross, and Frames,
Groups, Alto-Relievos, Shrines, Baptismal
Founts, Memorial Tablets, Etc.

Plaster Models of Special Designs Executed for
Architects

The Harry E. Goodhue Co

23 Church Street Cambridge Mass



Stained Glass—No opalescent glass used in
the making of Memorial Windows—All work
painted on antique and pot-metal glasses as
was done in the best period of Christian Art

GRUEBY TILES

MADE BY

Grueby Faience Co.

K and FIRST STS., BOSTON

VISITORS WELCOME

✦

Grueby Tiles, either plain or decorative, are the most durable material known in building, with the added advantage of endless opportunity for colour and design. Mr. LeBoutillier's designs for church pavements will be mailed on request.

Some Recent Publications and Importations

NEW BOOK BY FATHER WAGGETT

The Holy Eucharist

With Other Occasional Papers. By P. N. WAGGETT, M.A., of the Society of St. John the Evangelist. Cloth, \$1.25 net; by mail \$1.35.



Father Waggett explains that the first essay in this volume — "On the Holy Eucharist" — was privately printed some years ago, and is now revised and reissued with the other essays of the volume as a memorial to the late Bishop of Argyll and the Isles, who had urged publication. The other essays include: Four Shorter Papers on the Holy Eucharist; Bible Reading and the Treasure of the Humble; The Manifold Unity of Christian Life; Worship; Short Papers on Redemption, Resurrection, The Epistle to the Ephesians, Intercession, Temporal Blessings, Christmas; Envoy — a Dream.

THE BISHOP OF LONDON ON AMERICAN COLONIAL HISTORY

The Early English Colonies

A Summary of the Lecture by the RT. HON. AND RT. REV. ARTHUR FOLEY WINNINGTON-INGRAM, Lord Bishop of London, with Additional Notes and Illustrations delivered at the Richmond Auditorium, Va., October 4, 1907. Transcribed by SADLER PHILLIPS, author of *Fulham Palace*. With a preface by the BISHOP OF LONDON. Cloth, viii + 228 pages. Price, \$2.00 net; by mail \$2.15.

This volume, expanded from the historical address by the Bishop of London in Richmond, includes reprints of many hitherto unpublished papers relating to American Colonial history drawn from the archives of Fulham Palace, and contains also eight illustrations. A request to the Bishop of London for the manuscript and the appended notes was presented by vote of the American House of Bishops "in council," and was tendered the Bishop of London by a special committee of Bishops appointed for the purpose. That committee says, in its address to the Bishop of London: "This collection so carefully made from the Muniment Room at Fulham, we and our brethren consider is too valuable not to be placed within reach of Churchmen on this side of the Atlantic, that they may learn the principles which inspired our National Church, and of the fostering care extended to the infant foundation by successive Bishops of London." The volume is, therefore, one of first importance not only to Churchmen, but to all Americans.

The several chapters include: Summary of the Historical Lecture; The King's Governor in the Colonies; The Bishop of London and his Ecclesiastical Jurisdiction in America; The Missionary; Letters Patent to the Bishop of London; West India Islands; Carolina, Georgia, and Maryland; Papers Quoted at Richmond. The original papers reprinted are of great historical value.



POEMS BY THE AUTHOR OF
"ABIDE WITH ME"

The Poetical Works of the Rev. H. F. Lyte, M.A., Author of "Abide With Me"

Edited, with a Biographical Sketch, by the REV. JOHN APPLEYARD. Cloth, 376 pages, \$2.00 net; by mail \$2.15.

"It is rather strange that, with the wealth of poetic productions of this author, we should know him exclusively for his hymn 'Abide with Me.' Beautiful though that hymn is, it is not difficult to find other hymns and poems in this collection that are its equal, and of the 'metrical psalms,' which are a large part of this volume, almost all are admirable hymns. There is also a series of extensive 'tales in verse of the Lord's Prayer,' which remind one forcibly of Longfellow's *Tales of the Wayside Inn*." — *The Living Church*.



THE NEW ALMANAC AND KALENDAR

The Living Church Annual and Whittaker's Churchman's Almanac (Consolidated)

READY DECEMBER 21

Advance Orders should now be sent, so that there may be no delay in receiving the book. Larger than ever before. Nearly 500 pages. Paper 50 cents. Cloth 75 cents, postpaid.

The Folded Kalendar

Now ready. Contains Kalendar and Lectionary pages from the foregoing publication, printed in red and black, on folding card. Price 10 cents each; 3 for 25 cents; \$1.00 per dozen.

Last year the issue was out of print long before all orders were in, and many were disappointed. This year's edition is larger, but your order should be sent at once. We never figure on having kalendars left over, which means that late applicants are apt to find them all sold.

The Young Churchman Company

Milwaukee

Wisconsin

Christian Art

The Catholic World

A MONTHLY MAGAZINE OF

GENERAL LITERATURE

FOUNDED 1865

PUBLISHED BY THE PAULIST FATHERS

Religion—Essays—Stories—What the World is Doing
The Latest Books—The Foreign Magazines

A TIMELY SUGGESTION!

¶ What more suitable Christmas gift for a friend who enjoys good reading than a subscription to the CATHOLIC WORLD? ¶ Its excellence as a worthy magazine, that gives to its readers the best in Catholic magazine literature, is recognized at home and abroad. Since 1865 the CATHOLIC WORLD—founded by the illustrious Father Hecker—has been the leading Catholic magazine of the United States.

Subscription Price, \$3.00 per Year

* * * *

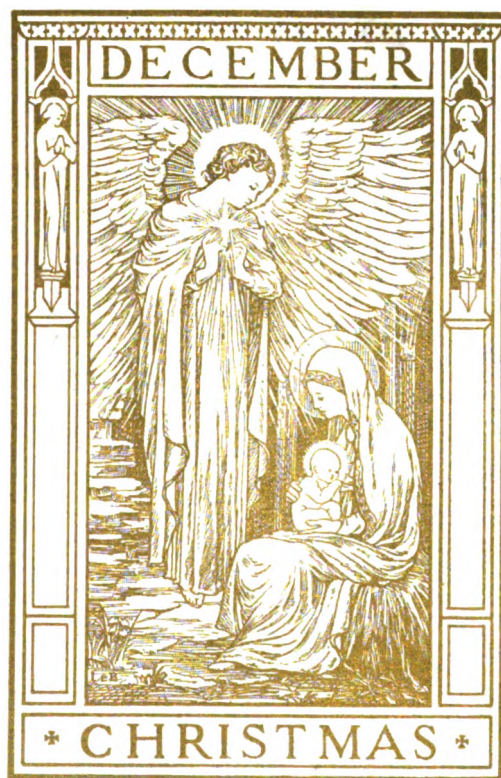
The Catholic World

120-122 West 60th Street : : : New York City, N. Y.

Christian Art

An Illustrated Monthly Magazine devoted to
current Church Building American and Foreign
and the allied ecclesiological arts with expert
discussions of all topics relating to
Christian Archaeology

GENERAL LIBRARY,
UNIV. OF MICH.
JAN 14 1909



Richard S. Badger, Publisher

The Gorham Press, Boston, Massachusetts

194, Boylston Street

Irving & Casson



Cabinet Makers
Upholsterers
and Decorators



*A SPECIALTY IS MADE
OF CHURCH FURNITURE
& MEMORIALS IN WOOD*

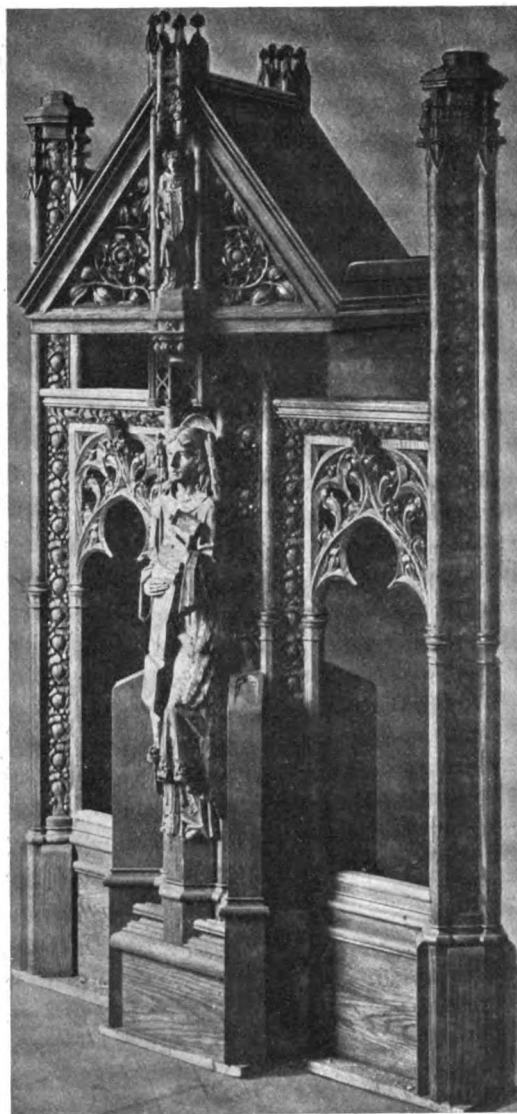


150 Boylston Street
Boston, Mass.



DETAIL FROM ROOD SCREEN, ALL SAINTS' CHURCH,
WORCESTER. IRVING & CASSON, SCULPTORS

Christian Art



LECTERN, CALVARY CHURCH, PITTSBURGH
CRAM, GOODHUE & FERGUSON, ARCHITECTS WILLIAM F. ROSS & CO., SCULPTORS

William F. Ross & Co.

WILLIAM F. ROSS

I. KIRCHMAYER

OTIS T. LOCKHART

MANUFACTURERS OF CHURCH FURNITURE

INTERIOR WOODWORK

MODELLING, CARVING, AND PLASTER WORK

**193-207 Bridge Street,
East Cambridge, Mass.**

NOTE !!

SLATE

AS USED IN EUROPEAN COUNTRIES

ITS

LONGEVITY

RUGGED SUBSTANTIAL APPEARANCE

PRESERVATION OF BUILDINGS

Mathews
Slate

COMBINES

NATURAL COLOURS	}	RENDERING IT ADAPTABLE
ARTISTIC TEXTURE		TO ANY
GEOLOGICAL COMPOSITION		STYLE OF ARCHITECTURE
		ASSURING ITS
		LONGEVITY

Mathews Slate

IS SPECIFIED

FOR GOOD AND SUFFICIENT REASONS

FOR THESE REASONS SEE THAT IT
IS SUPPLIED

The **net prices** are published, are always available, and never fluctuate. The cost is less, grade for grade, than for any roofing slate in the world.

The Mathews Slate Company

Main Office, Sears Building, Boston, Massachusetts

NO IN LIBRARY.
AUG 3 1909



